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Pictorial Review

DECEMBER, 1902

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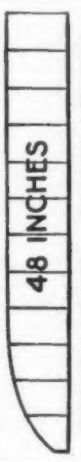

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COMPETITION CLOSES NOVEMBER 15th

Announcements of Prize Winners will be made in Christmas Number of the "Pictorial Review," which will be on sale at all news stands December 1st.

Each answer must be accompanied by one Competitors' Coupon, which will be found in each number of the "Pictorial Review," and addressed to

THE EDITOR, Pictorial Review, 853 Broadway, New York City.

TOILETTES FOR BRIDE AND BRIDESMAID.

(Described on page 43.)

Fashion Chat

ONE cannot attempt to place style within known latitudes this season, for it appears to have escaped all boundaries and overflowed in wildest extravagance. Sans rhyme or reason, whims are established and exist, having their only excuse for being in beauty, in emulation of Emerson. Lace and fur continue to be associated in inconsistent, yet lovely combinations, and the popular fur of the hour, judging from the innumerable feminine conceits fashioned with its aid, is gray squirrel.

* * *

The new turbans for evening, distinguished as the Mercedes, are developed with deep squirrel brims, and crowns of Irish lace, with a chou of tulle, completed with a waving aigrette, add novelty and tone. The same restful color impregnates gowns and wraps, among these being the new scratched velvets for smart street and visiting wear. Gowns of this order are made with gored skirts, relieved with tuck-plaits and strappings piped with white peau de soie. The blouse-waists or jackets adhere to the popular shaping in their snug adjustment at the

back, and slightly pouching fronts, which may extend below the waist line with stole-shaped revers, or terminate under a strap belt. A sparing introduction of color in berry red panne, Nile green, or sky blue is permissible, as an edging of the stock.

* * *

Coats are an essential, especially for such a society event as the horse show. Two charming creations are exhibited here, one of which is shown, in a development of London gray satin-faced cloth, elaborated with zibeline of the same shade, and fringes add to the elegance of the garment. Facings of tapestry embroidery give a chic suggestion. The well-known outlines of the Monte Carlo designs are adhered to in the coat exhibited in putty-colored broadcloth. The stole collar, and cuffs of black panne, overlaid with Russian appliqué are particularly attractive features.

* * *

Buttons represent the jeweler's cunning at present, and are veritable works of art. It is needless to speak of their popularity, and use in exclusive modes, and there is a wide range offered in filigree gilt, or silver set with colored stones, jet and brilliants, dull silver and brilliants, corals galore, and other fanciful settings. The largest variety is too conspicuous to be employed on any but top garments, coats and jackets. They are classified as the "cartwheel" designs, and indeed are faithful replicas.

* * *

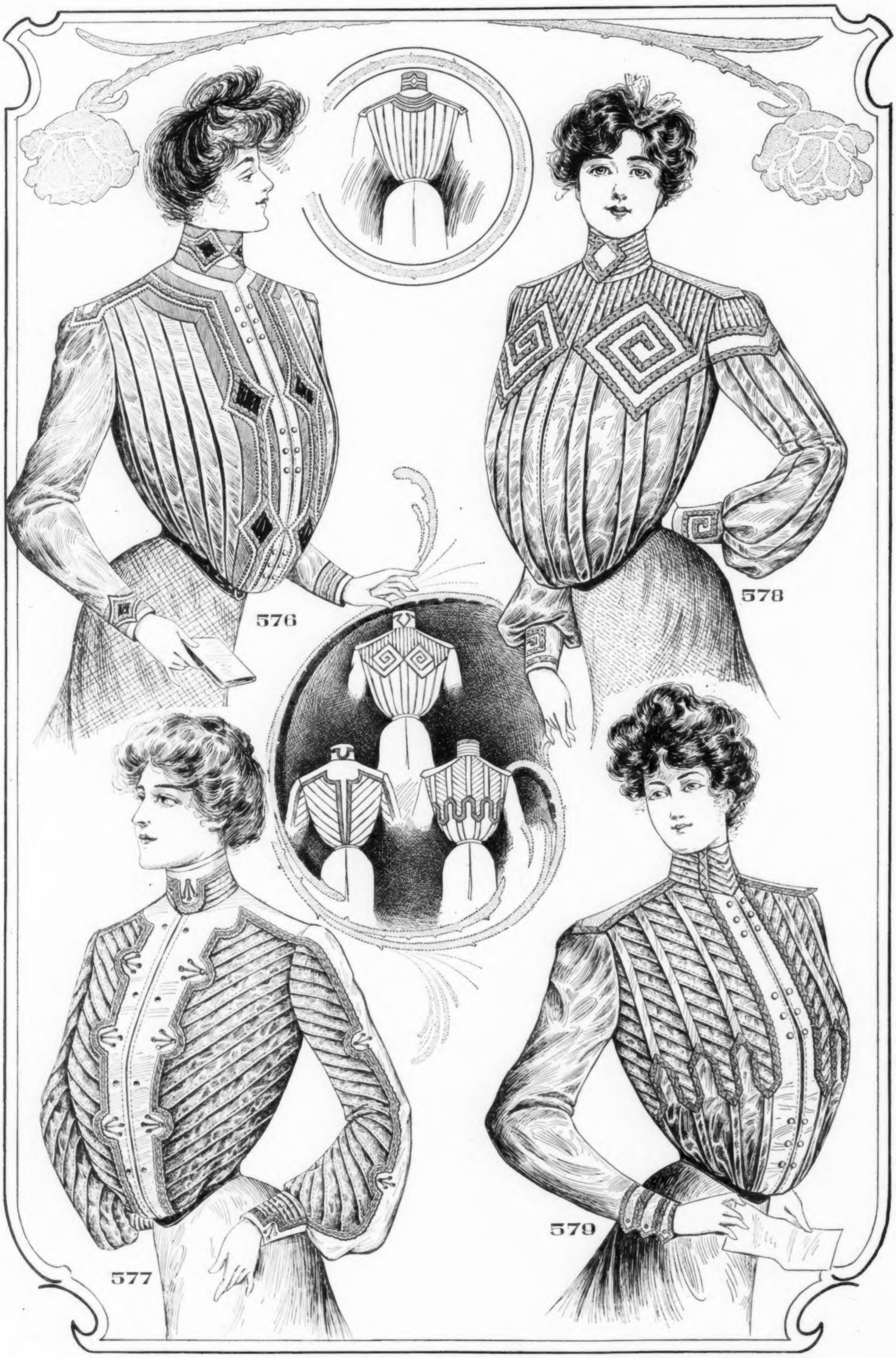
The new tapestry embroideries which fancify both tailor and ceremonious gowns, are bizarre and of a decidedly Oriental aspect. The fashionable designs embody trees, pagodas, and diminutive scenes in a confusing vista, and unobtrusive, yet clear shades of stone-blue, green, and yellow are pleasingly intermingled. Flowers are in shaded effects, and the coral tints are smartest, for appliqué and garniture. These devices are confined as a rule to collar decorations, vests, revers, and gauntlet or strap-cuffs. If detached flowers are utilized, they may be disposed on both the waist and skirt as best suits the wearer's taste.

* * *

The long string of beads has suffered no abatement in popularity, and as a general favorite, jet, polished or dull, has no rival. As finishing touches to a stylish toilette, these little accessories are indispensable, and may be selected in stones to match the evening gown. Strings of pale pink coral accord prettily with a gown of pink crêpe de Chine, and Roman pearls, which are not so perishable as those of shell, with white or pale blue gowns. Black is preferred for street occasions.

* * *

Wraps for evening are of light, or white satin-faced broadcloth, and follow the generous dimensions of the kimono coats. The sleeves are widely flowing, and faced gorgeously to cuff depth. Silver gray, lined with white satin, and relieved with Irish lace, white panne, and grelots is much in evidence, and similar styles are displayed in exquisite biscuit and putty shades. Sometimes black is introduced in panne for a striking contrast, and medallions continue to be used in the decorative schemes. The pure white coat is lovely, but of course, impracticable, except for those who can afford others in its place. Facings of dead-white lace over white satin furnish the decoration, and bands of furry white plush, or zibeline are inserted to vary the material. Fancy white silk cord ornaments are used in lavish abundance, on the cuffs, or facings, down the fronts, and on the shoulders and collar. The lining is of white, thus completing a real symphony. Black is not in favor for evening, nevertheless it will be chosen by the woman of conservative taste, and brightened up by a prodigal use of lace, white satin and grelots. Its usefulness and unobtrusiveness are its commendable advantages over colors. Red, as ever, is shown in pleasing unions with black panne and Arabe lace and has many faithful admirers among the fair sex.



SMART DESIGNS IN SILK.

(Described on page 43.)

THE BEST MAN

By LUELLEN TETERS.

LUDLOW had come on from Chicago that Thanksgiving to be Jack Stacy's best man at his marriage to the sweetest girl in the world. Such occurrences are not uncommon, for since desperate diseases require desperate remedies, and marriage remains the only cure for love, best men become a requisite of every well-ordered ceremony. Again, there was a maid of honor (a younger sister of the bride-elect, to whom a card-plate would promptly fall after the wedding) to be disposed of, and Ludlow, being Stacy's life-long friend and companion, was at once thought of for the required capacity. Ludlow became a necessity with his position. He was a young lawyer who had always depended on Blackstone for support in the graver involutions of life, and avoided femininity as consistently as he courted the other. For love and logic are paradoxical.

His familiarity with the sex was limited to a speaking acquaintance with a scrub-woman who did the main office Saturday afternoons for one dollar, and a cashier with a large pompadour and a turquoise marquise ring, to whom he occasionally paid seventy-five cents for a table d'hôte dinner with claret when he was too tired to seek something better.

Naturally he invested the maid of honor with mystery; and occult phenomena had never attracted him. But he had proven apt in Greek and oth< dead languages when at school, and at least he could learn to be interested, if he did not care to devote his entire attention to her.

The night after his arrival there was a progressive dinner for the bridal-party in order to make every one well acquainted before the coming ordeal, and Ludlow fell to an ordinary bridesmaid with the soup. He liked her because she let him alone. After her, he passed in turn from one piece of loveliness to another, like Aladdin in the fairy castle, heroically doing his best at conversation with each girl; he landed at last with the coffee by the side of the maid of honor, who was making as visible an effort as he to like it.

"If only it were all over," she said under her breath; "really, if marriage is so terrible as this, heaven pity the rest of us." Ludlow turned to her eagerly.

"Why, do you feel that way, too?" he cried, conscious of the fact that he had misjudged her. The eyes of the bride-elect at the foot of the table were upon them; the maid of honor nodded and put her bouquet of violets over her mouth.

"I don't wonder that there are so many bachelors," she said under cover of the flowers. He had to bend closer to hear her, and it thrust on him her little pink ear.

"And I congratulate those seventy thousand spinsters in New England," he said. "Why, it is regular plowman's work to go through these empty filagree customs. All I intend to have when I marry is a fast horse and a justice of the peace. I will wager that not a soul here cares a rap about another with the exception of Stacy and your sister. What i. the use of so much pretense?"

"Don't you like to be nice to people?"

"I like to be nice to people I like," he answered confusedly; personalities frightened him. He never knew exactly how to take a girl's humor; they always jollied one so.

"You must not let people impose on you," she said cuttingly.

"Just because Jack and Lilian say for you to do this and that, do not do it unless you want to. I hate cowards."

What had he done? Some irreparable blunder was at his door. He envied the ease of a man across from him at the table who was eating a philopena with a girl. There was so much to learn.

"Everything that I have done I have wished to do," he replied gently. "I even relished getting the eight bridesmaids' opinions on ideal types of husbands—but I should like very much more to hear yours."

"Was it a composite type?" she ignored his request lightly. He shook his head.

"I only know that I would not do at all," he cried; "each girl wanted to be loved for herself alone."

"Is that so singular?"

"Yes, it would be to me," he declared emphatically. "For with those young ladies, I should think that love would have to be founded on something else. This is all speaking from my point of view, based on my own likes and dislikes."

"I am fortunate in being outside of that category by officiating as a maid of honor and not a bridesmaid," she said coldly, as her sister gave the signal to rise.

During the other three days Ludlow realized that he was in disgrace, and, by being forced to such a false position, it ended by making him think oftener of the capricious little maid of honor. He began to notice her little mannerisms, and decided that she was different from the other young women whom he had met. Her fresh, youthful face pleased him; and although she openly avoided him and feebly tolerated his calling at the house whenever Stacy came, he found himself enjoying the cool little conversations between them.

The wedding passed off with the usual confusion and excitement; Ludlow allowed himself to be mistaken for the groom without the demur with which he would have given it a week ago. Perhaps it suggested a new trend of desires to him, for it all at once occurred to him that the life of a bachelor was a dubious existence; and after all it was not good for man to be alone.

He helped the young Stacys out of a side door to their carriage in order to avoid a shower of rice and old slippers, and spent an hour or so smoking on the piazza, hoping that the wedding guests would have disappeared before he reentered.

The house was wrapped in silence when he let himself in again, and he went at once to the room that he was to occupy for the night, and drew forth another cigar for a last smoke before retiring. His musings were confused, and resolved themselves into a tangible form and face despite his efforts to banish them from his thoughts. He was almost decided to go bravely to her, and ask an explanation of her cool behavior to him; but he put this intention away as giving her a decided advantage over him ever after, that he should have noticed her actions at all.

His eyes wandered around the room; evidently some one had dressed here before the ceremony, and partially undressed afterward, for powder and hairpins were mixed upon the toilet table, and on the floor lay some crushed violets and a crumpled glove; and Ludlow knew who always carried violets.

All at once his breath gave a little catch;

EVENING AND BALL GOWNS.

(Described on page 43.)

hanging on a chair, with the outlines of the feet still revealed in them, were two white silk stockings. White silk stockings were frivolous and feminine; he did not want to look at them. But he found it impossible to keep his gaze from them, and finally walked over to them and regarded them tenderly as he puffed at his cigar. Now that he thought of it, he remembered that this dainty room had been hers; evidences of her pretty taste greeted his vision at every turn; and the delicate coloring of the room was her favorite shade, an exquisite blue like the tint of a June sky.

Her picture hung over her writing-desk, and Ludlow went to it, and kissed it with determination on the straight, unsmiling lips, and the round, girlish cheeks. So would he have liked to caress her.

He turned again to the white stockings; they were very pretty, and white and dainty, just like her. They were wholesome, too—plain silk, without any fancy embroidery or Japanese bugs on the instep as he had seen on the silken hosiery of some dancers. He took them slowly in his hands, and wondered how they looked on her little feet, peeping out from under the hem of her skirts.

He rubbed them softly with his fingers, and his cigar went out. But Ludlow gave it no heed, for a delicate little reverie had settled upon him, and he could imagine those little feet gaily waltzing over the floor as their coquettish owner tripped through the dance, or, again, she was soberly walking to church with the little prayer-book which bore her initials, that she had carried Sunday when he went with her—only because Stacy was going, too, with her sister.

Some day she would wear them as she marched in a solemn procession, as her sister did to-night, up to the altar. He could well imagine her a bride, with the filmy veil covering her pretty face, and a long white satin train on her gown. And then—some day, and he hoped it would be in the far future, for the last time some one would put white stockings on those same little feet, and dress her tenderly—for that last journey on earth.

Ludlow came to a sudden stop in his musings; he could not face that awful possibility; and he knew then that he loved her.

He said his goodbys the next afternoon to young Mrs. Stacy's mother, who urged him to stay longer; some callers summoned her away and he was left alone with the maid of honor.

"You will have to hurry or you will miss your train," she reminded him brusquely. "I fear that you have not much time to waste." Ludlow was annoyed; if she knew what he knew, her pride would be humbled to the dust. He was sorry that he could not tell her, and was half tempted to cut Blackstone, and stay—awhile. He jerked his time-table from out his pocket, anxious to impress on her mind that it was over an hour yet before his train would leave. Something long and white and silken tumbled out with it, and fell in a little heap on the floor. It was a pair of stockings.

Ludlow's face was as white as hers was red as he hastily stooped and rolled them into his hands.

"You left them in my room," he stammered painfully, "on—a chair."

"Oh—a chair—" she covered her face in shame.

"Yes, and—well, they should belong to me now by right of possession. That's law."

"No—no—no—," a muffled voice from the hands.

"Would you care?" He was growing more at ease since she did not look at him.

"I would never be maid of honor again—"

"I don't want you to—if I can help it," he said boldly. "Look here, I am a plain matter-of-fact fellow. It seems to me that I always have known you, although we did only meet four days ago. But weddings have a faculty of making people better acquainted than any other situation; and you are exactly what I like, and what I want my wife to be. Won't you let me do as the Prince did with Cinderella? I have no glass slipper, but if this stocking belongs to somebody, I think that I ought to have the right to claim her. Don't you?"

The maid of honor laughed scornfully at him. And then Ludlow did a clever thing which proved that he knew her better than she thought. He took off his overcoat and hat and deliberately hung them on the hall-tree; and he shoved his traveling case into a corner. Blackstone was not tempting enough.

"I have decided to accept your mother's invitation to stay another day," he said with determination. "And you forgot to tell me the other night what you liked in a husband. Will you tell me—now?"

The maid of honor looked this way and that, but she could not escape his penetrating gaze. Her face was red and white alternately.

"Wait," she cried nervously. "These stockings—they're not mine. Lilian, Mrs. Stacy, dressed there for her journey. They're hers."

Ludlow laughed lightly as his dream vanished.

"My dear," he said gravely, "it isn't because of those stockings I want you. It is because I admire you, regardless of any of the adornments of beauty. Won't you give me some encouragement to live on—until I see you again?"

This time she met his eyes.

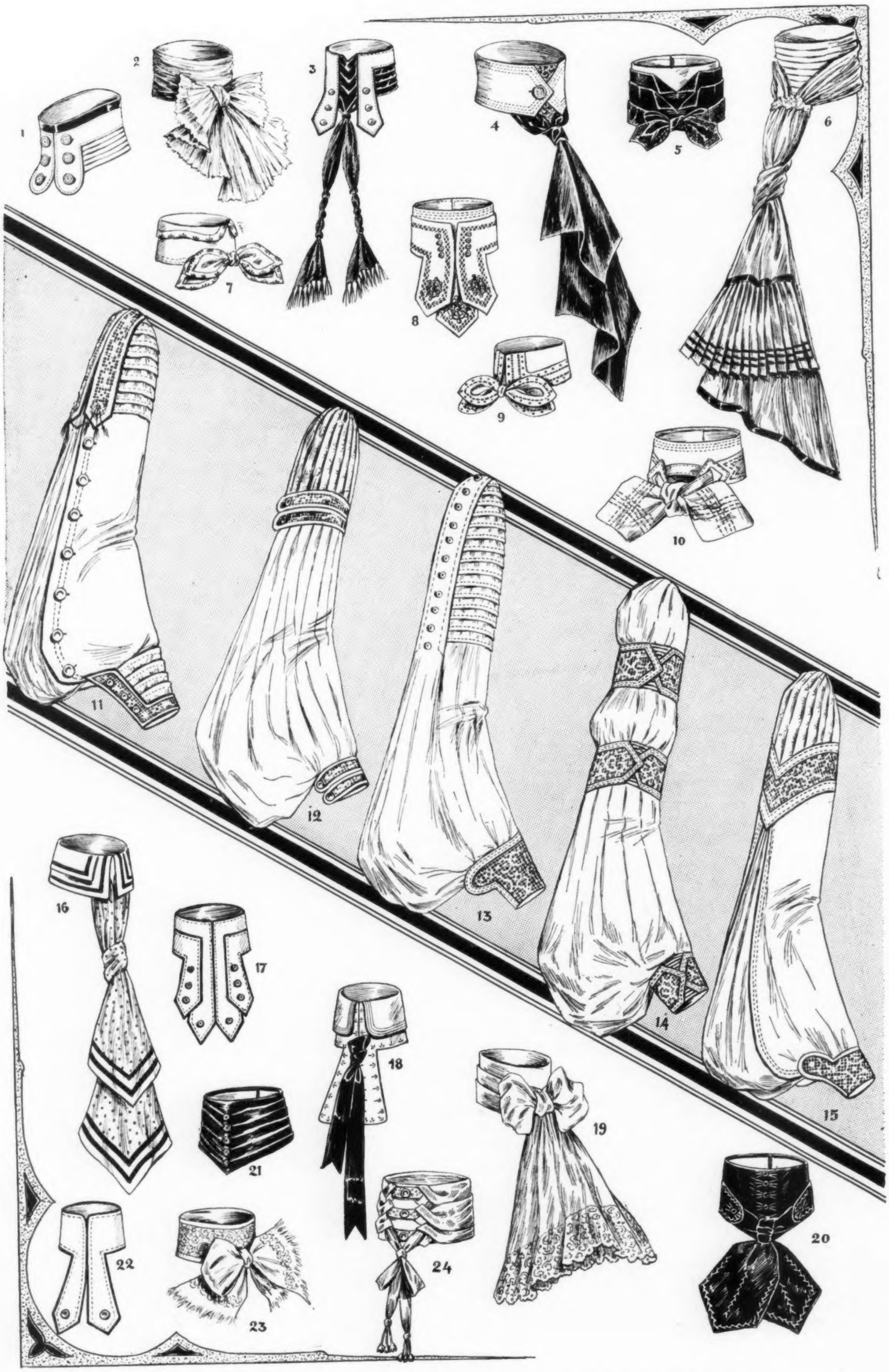
"Perhaps," she said shyly, glancing away.

MARGARET DALE.

HILDA SPONG.

MAUDE ADAMS.

THREE FAVORITES OF THE STAGE.



SEASONABLE NOVELTIES IN SLEEVES AND STOCKS.

(Described on page 43.)

MILLINERY ITEMS.

THERE is no escape from the low-crowned, flat hats, and not only are they distinctive of street chapeaux, but evening hats of tucked chiffon, Irish lace and fluffy, furry felts are of this popular shape. Shaggy felts, beavers and plush have been received to meet the demand, and if white or black ostrich plumes are not used for the trimming, roses, flowers or leaves, or tulle bands combined with vivid burnt orange, must be. This is an inexorable law, and in this one is allowed a generous license, for roses can now be had in exquisite mauve blendings, white deepening into peachy-yellow centers, pale blue, pastel green, pink, black and rich, burning shades of red.

* * *

Pansies and violets are a consequence of the popularity of all shades of mauve, and a hat of furry mauve felt encircled with pansies, with soft folds of pansy velvet, combines both art and style. Violets unite charmingly with materials in general, and offer opportunities for the display of individual taste.

* * *

The popularity of gray squirrel as a favorite for hat decorations has evolved all possible collaborations, but by far the prettiest of all these is its association with frosty Irish lace and tulle, with white aigrettes. There is no other color introduced to mar the serene, restful blending, and a gown of gray scratched velvet would form an appropriate completion.

* * *

Another conceit is introduced in hats of smooth, satin felt, with Irish lace appliqués or medallions set in around the brim, giving a decidedly airy appearance. The addition of a sweeping white plume is an admirable feature, since it redeems the otherwise severity of the hat. White chiffon is still in vogue, and with trimmings of masses of tulle and a touch of gorgeous burnt orange, is most attractive. This, with a severely plain gown of white granite cloth, having as its one elaboration a drop-yoke of Irish lace lined with chiffon, and extending in stole fashion to the waist, the front gore of the skirt displaying a continuation of the lace, would be a triumphant success, and one that would be found universally becoming. Despite its intense coloring, burnt orange is becoming to most types, and unlike vivid red or yellow enhances rather than detracts from the complexion.

* * *

Simple hats of white felt, with wreaths of delicate shaded burnt orange roses, are smart, and crushed velvet in the same color is also used under chiffon or tulle. White velvet and satin leaves may then be utilized.

* * *

Grapes are a stylish luxury for decoration, and in velvety greenish white with leaves of the same hue, provide a beautiful garniture for flat hats of white kid, moiré, or smooth felt. White grapes with white velvet and satin leaves are lovely on shaggy felts and tulle hats. A clever

conceit was carried out in a hat of shirred white tulle, with tufts of ermine applied over the crown, and also over the brim, which showed under the flaring roll at the left a soft grouping of small black and white ostrich feathers.

* * *

Another charming development on the flaring order was formed of innumerable narrow rows of pale blue silk with pinked edges, the richness of the effect forbidding all but a simple decoration, which was supplied in two exquisite pale blue plumes resting above the hair under the flaring left side.

The beauty of black was well evidenced in a hat built on the Mercedes order in velvet, with a brim facing of thread lace. Two fluffy ostrich plumes were disposed at the left side. This all-black creation would accord well with a gown of alabaster white, unrelieved in its neutrality, or it would provide the necessary contrast with a gown of sky blue elaborated with Irish medallions and French knots. As a fitting accompaniment of a black gown, its charms are familiar to the average woman, for costumes of this order are not only an item of to-day, but were yesterday as well, and will be to-morrow. Such is the wide-spread tendency toward black.

* * *

In children's head-dress the picturesque is affected, and the customary pronounced combination of black and white leads. Hats of white beaver, with long nap, are adorned with lusterless black, or the hat itself may be of black. This fashion was determined by the popularity of black coats for children, and since good taste demands that the crowning glory, the hat, matches, *voila* the black, or white trimmed with black. There is but one important rival of these somber creations, and that is the hat of all white, with the long coat of white broadcloth, or alpaca—commonly called mohair. Be the costume designed as an embodiment of white, the only permissible decorations of the hat are baby ostrich tips, with wide panne ribbon tied in loops and flaunting streamers, or ribbon alone, with a rosette of tiny white roses or buds may be adopted. The drooping flat-crowned and wide-brimmed styles are given the preference, and the tendency of all trimmings is downward, not up.

* * *

Bonnets for elderly woman must be one of two things: either the all-over jetted lace must be introduced in the make-up, or the bonnet must be of velvet and tulle elaborated with jetted wings, or bizarre conceits of that nature. White aigrettes are extensively used, and diminutive clusters of black and white ostrich feathers. If color is desired, a touch of burnt orange or violet in pansies or violets may be supplemented. Ties are a matter of taste, but the majority of women have discarded them. Sometimes bridle ties of black moline or tulle are added, more for ornament than for utility.

* * *

The fad for red hats has increased instead of abating, and, indeed, one cannot wonder at sight of the gorgeous, brilliant velvet foliage and flowers procurable in this radiant color. The toque shape with a crown of vivid red velvet leaves and a brim composed of leaves and natural looking crimson dahlias is a pronounced favorite. Chenille cherries in red and coral pink are tempting novelties that savor of the Springtime, and when these are disposed on a shaggy white beaver hat with incrustations of Irish lace and swaths of tulle, there can be nothing prettier to complete the ensemble than one of the pelerine capes to match, vagariously constructed of foamy white chiffon ruches and accordeon-plaitings in which hide these coral-pink cherries to match, the lower edges of the long scarf ends showing a similar disposition of the simulated fruit.

* * *

Rose petals in white, blush pink and sky blue are utilized in the formation of entire hats, and muffs and boas to match are one of the endless caprices of the day. Choux of tulle are interspersed for variety's sake, and a plume sweeps gracefully around the edge of the hat. Extravagance surely is the key-note in these inspirations in the more perishable stuffs, and no one who saw a Shepherdess hat of Irish lace lined with tulle, and with the low crown encircled with baby blue panne ribbon, would dispute it.

* * *

Our next invasion will doubtless be on the defenseless bear of the Arctic region, for the beautiful white fur that distinguishes this polar resident is very smart for evening accessories, such as pelerine, boa and muff; and linings of this same fur are competing with ermine, with their less expense in their favor. The new zibelines are suggestive of it, and are therefore sought as insertions in hats, in brims and crowns, and for coats and gowns as well. A gown of white broadcloth with motifs of Irish lace and white bear needs no further commendation.

* * *

The solid pale blue hats are symphonies that are charmingly simple. The smooth beavers are chosen as the best background for wreaths of pale blue cabbage roses. There is no other decoration but two pale blue mercury wings under the left side. A hat of this type would accord attractively with one of the "scratched" gray velvets, or black velvet with reliefs of white would furnish a rich setting for it. A high-necked evening gown of pale blue velvet, severely plain, but faultless of fit, and with its long, unbroken lines accentuating the symmetry of the form, would be an artistic accompaniment for such a hat as well, and it would depend on the wearer's taste whether she would break the pleasing monotony by a sparing introduction of violet velvet, black or white, or not. One can not err on the side of elaborateness at present, nevertheless the artists clamor for unbroken lines and severe effects, and we pay a polite respect to both. Just as the doctor knows how to treat our bodies, so does the artist understand the demands of the figure, and gives proportionate advice—which we utterly disregard. Such is the inconstancy of the feminine eternal in her attire.

CREATIONS IN VELVET.

(Described on pages 43 and 45.)

The Thanksgiving Feast.

THANKSGIVING is such a universally celebrated day that few stop to remember the origin of the feast. There are prayers for general thanksgiving, of course, in the testaments, but these are radically separated from the American custom.

To the Pilgrims who landed in 1620 at Plymouth Rock, a granite boulder lying directly on the water's edge in the harbor of Plymouth, we owe the existence of this happy day of family reunion and festivities.

In the autumn of 1621 there was much dissatisfaction among the colonists—whose Governor was William Bradford—because of scanty crops and hardships of all kinds, and, discouraged, they were hesitating between the temptation to return to merrie England or brave out the terrors of the new land.

The division of their first harvest left each colonist six kernels of corn. Even that little cheered them to hope, and in acknowledgment of this first success in husbandry in America services of thanksgiving were held at that memorable spot. In many States afterward an annual festival for the occasion was appointed by the respective Governors.

Its national celebration in recognition of the year's blessings was first declared by proclamation of President Lincoln, in 1863.

THANKSGIVING.

I thank Thee, O Lord.
Before me the blackbirds cloud the field,
And chatter and preen mid the corn's gold sheath;
The blue-eyed sky smiles over it all,
Above the scarlet-tipped maple leaf.
This is my treasure——nor wealth, nor fame,
Nor power, nor glory; nor laurel wreath.
But simply the wine of the air's sweet breath,
And the voice of the wind o'er the browning heath.
I thank Thee, O Lord.

THREE POEMS.

THE ROSE.

The rose you gave me years ago,
I came across to-day;
Slipped in a letter once held dear,
And carefully laid away.

Withered and sere and faded brown,
Void of color and scent;
Crushed and pressed and flattened down,
With petals all broken and bent.

Dead! We'd call it, you and I—
Dead as the day and hour,
And old-time love so long gone by—
Poor little withered flower!

'Tis pathetic, truly, this little ghost,
So carefully laid away;
Just to be met with smiles at the most,
On its resurrection day.

But there's something strange, after all, I find;
Life's queer! And it seems there's a place set apart
Where a dead rose can live and bloom again—
Ah, Loved—'Tis in my heart!

WHEN SHE COMES HOME.

When she comes home again! A thousand ways
I fashion, to myself, the tenderness
Of my glad welcome; I shall tremble—yes;
And touch her, as when first in the old days
I touched her girlish hand, nor dared upraise
Mine eyes, such was my faint heart's sweet distress.

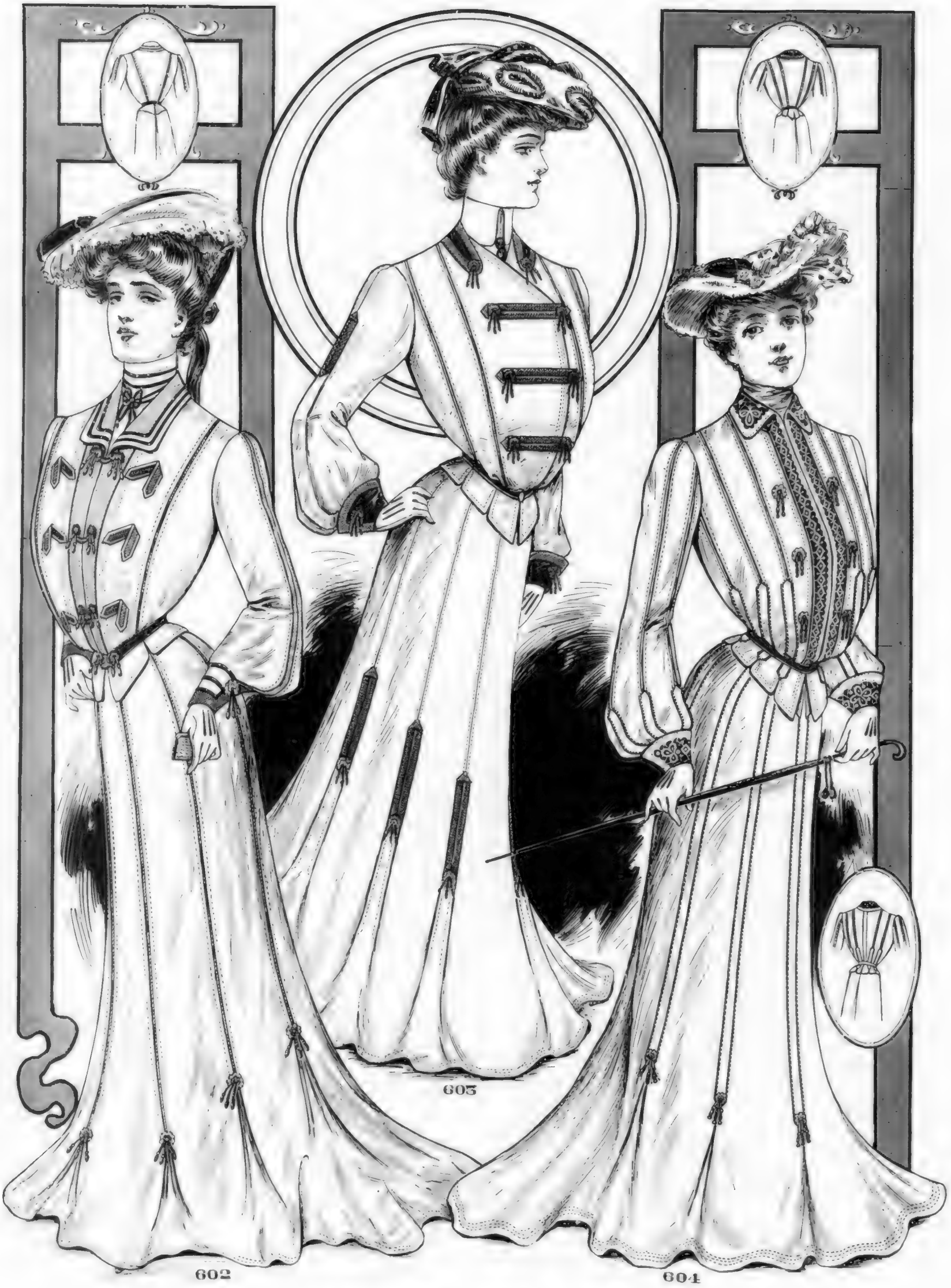
Then silence, and the perfume of her dress,
The room will sway a little, and a haze
Cloy eyesight—soulsight, even—for a space;
And tears—yes; and the ache here in the throat,
To know that I so ill deserve the place
Her arms make for me; and the sobbing note
I stay, with kisses, ere the tearful face
Again is hidden in the old embrace.

—James Whitcomb Riley.

AUTUMN.

The rain sweeps down in silent majesty,
Enveloping the Earth in humid breath.
The air is filled with soft and tender sounds,
As if the brown-garbed wrens had spanned the bounds
Of speech, and sent their passioned thoughts in birth
Out to a wondering, awe-struck world that heard.
Breathless, the sweet antiphony that stirred
In ecstasy.

Far up the storm-plowed street a bush stands lone;
The yellow leaves show bare a dangling nest,
Forsaken of its feathered family.
A faint, elusive hint of spring to me,
Seems strangely near; a cricket shrills the air,
And blackbirds pipe, Pan-like, the reeds among,
'Till ev'ry flute-shaped blade seems tuneful strung
In melody.



HANDSOME TAILOR GOWNS.

(Described on page 45.)

CHIC CREATIONS IN FUR.

THE subdued color of gray squirrel is generally blent with lace and fabric alike, and in top garments, especially those designed for ceremonious functions, there is a prodigal use of the fur, either for the entire construction or for such accessories as collar, revers, cuffs or muff.

* * *

Charming combinations that are but one of the numerous manifestations of the ever-changing fashions are exhibited in Persian lamb and mink or chinchilla. The three-quarter length is adopted, and the deep revers and collar may be turned back at the throat, or be prettily rolled with the fronts. The adjustment is close, since the thick pelt of lamb exaggerates one's size even at the best. Turn-back cuffs of the contrasting

rolling collar variety. The disposition of the fancy jeweled buttons is a matter of taste, and if a short jacket is preferred, the addition of peplums is recommended both for becomingness and style. A fancy belt may define the waist line and a single- or double-breasted closing be effected.

* * *

For evening wear wraps of ample dimensions are necessary, because of the elaborateness of the modern gown, and voluminous sleeves. A wrap of ermine is not within the reach of all, but still it is accessible to some, and frosty white bear, in a shawl collar that is extended to form the edges of the tapering fronts, makes a truly beautiful embellishment. The wrap is suggestive of a cape, in shawl fashion, and is lengthened by a flounce of the same. Ivory white brocaded satin furnishes the lining.

* * *

The new pelerine shapes have many admirers, giving, as they do, the required fashionable

fur and a muff that supports numerous tails are attractive features.

* * *

Ermine certainly bears the stamp of royal favor and imparts its own individual atmosphere of luxury and elegance. It is an assuredly effective foil for Persian lamb, two embodiments of which are shown herewith. There are many women who prefer the jaunty short jacket to those of the square box-stamp, and a varied choice is at her disposal. Much latitude is allowed in the forming of the collar and cuffs, and these latter may be shaped to extend upward in sharp Vandycks, or be notched in the conventional turn-back style. The collar may adhere to the broad-shouldered shawl outline, or be fashioned with the popular revers and be of the

breadth of shoulder, and extending in stole ends to the knees. These adjuncts, with the aid of Irish lace and fancy ornaments, become veritable triumphs of art, and a pleasing diversity is offered in a simple decoration of the heads of the animal whose fur is employed. Muffs to accord may be carried.

* * *

Such inroads are made on the animal kingdom this season that the tenderer hearted of us devoutly wish the rise of a protector even as Audubon lent his championship to the cause of the bird. But pelt and head must be sacrificed for pretty woman, that she may extol her charms and increase her vanity by proper setting. Surely, this is not the age of humanity.

NOVELTIES IN STREET ATTIRE.

(Described on page 45.)

A.—Pearl Collar, plain as shown in drawing, or with Rhinestone bars. Imitation from $1.00 a row to $5.00 a row.

A.—14-Kt. Gold Lavalliere Chain with platinum setting—20 small diamonds set with real turquoise, tourmalines, crysfrays, the new green stones almost as good as emeralds, also with real baroque pearls and fancy baroque, from $100.00 to $200.00 each.

B.—Twisted double rope of Genuine Oriental Seed Pearls, 15 inches long, with gold clasps, $25.00. Same in imitation, $4.00.

C.—Three-inch Chignon Combs, made especially to hold the loose hair up, in white amber and imitation of tortoise shell, mountings of French gilt, rose, green gold or oxidized silver, with three genuine pearls, $3.00 each.

D.—Four-inch Combs, mounted with three real fresh water pearls, same as letter C, $3.00 each.

Jewelry Sent by Mail.

Any of the above articles sent by registered mail to any part of the United States upon receipt of price.

Money refunded if goods are not as represented.

A. SCHORR,

IMPORTER AND MANUFACTURER,

909 Broadway, New York City.

D.—Finest imitation of Pearl Earrings 14-kt. gold, same size as drawing or to five sizes larger, with regular screw or old-fashioned drop earrings or the new patent earrings for which the ears do not have to be pierced, from $5.00 to $10.00 a pair.

Same in Finger Rings, single pearl, $4.00; double, $6.00, and three pearls, $7.50.

D.—Coral Necklace, 30 inches long, with gold clasp, $2.50, and 66 inches at $5.00.

E.—Sterling Silver Heart, set with finest imitation diamonds or half of pearls, from $3.50 to $12.50 each.

E.—Sixty-inch Chain of Sterling Silver, silver gilt, gold filled or real gun metal, set with eight genuine baroque pearls, $9.00 each.

Same in 10-kt. gold, $15.00, and same in 14-kt. gold chain, $20.00.

E.—Fresh Water Pearl Earrings, made same as letter D, at $7.00 a pair and upwards.

IMPORTED NOVELTIES IN WAISTS.

(Described on page 45.)

PALMISTRY.

LESSON II.
THE FINGERS AND THUMB.

THE fingers may be divided, with respect to the tips, into four leading classes—the pointed, the square, the spatulate or flat, the conic or thimble-shaped.

The first class, the pointed, belongs to idealists, romantic people and religious devotees, and infallibly implies indifference to worldly things.

The typical poet has this sort of fingers. The square-tipped finger is the most desirable. He whose fingers fall within this class is invariably musical, although singers have conic or pointed fingers. He is orderly and systematic, and has a taste for logic, languages and philosophy; he has respect for established theory, is analytical and exact in habit and thought.

With the square tips large joints are needed to make the person practical. The spatulate-fingered man is a lover of outdoor life, a veritable husbandman, as it were, and is often a great traveler. He desires motion, activity and manual exercises, and has a taste for commerce, mechanics, agriculture, and the various industries.

Brilliant performers upon musical instruments always have this type of finger.

Conic fingers denote an artistic temperament and love of the beautiful and dainty. The owner has both enthusiasm and romance, and with good joints and a well-developed thumb is found a considerable degree of moral force. The joints, however, are round, and neither prominent nor large.

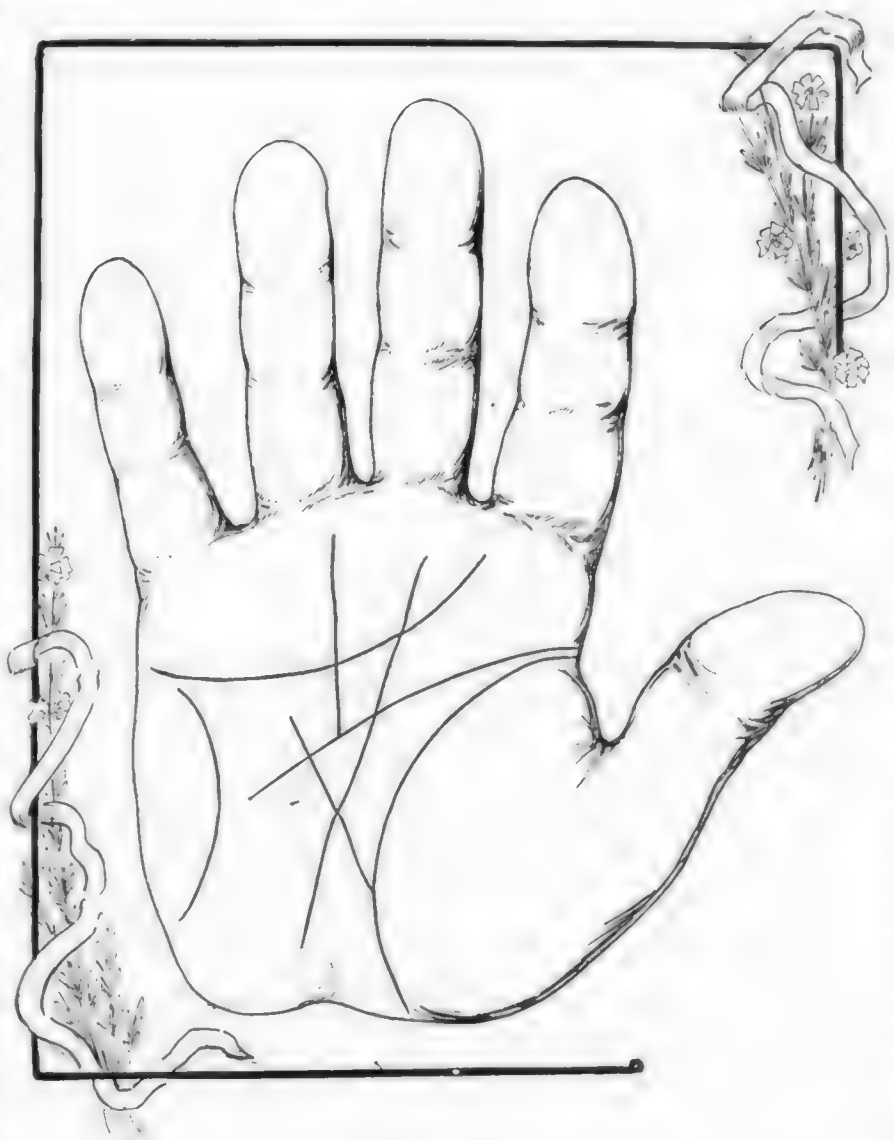
The fingers are very potent indications of character in the new science. If, when they are extended and close together, there appear small spaces between them, the owner is of an inquiring nature, very apt to prosecute conclusions to an ending, and energetic in business.

If there be no spaces visible when the fingers are closed, it indicates a character somewhat miserly, close in bargains, and apt to take undue advantage over the unsuspecting. Twisted fingers and a stiff hand are always a sign of stubbornness with bigotry.

Should the second finger be much longer than the first, the possessor will be inclined to controversy, fanatical in his beliefs, whether religious or political, and hard to convince that he is wrong. With these features of temperament, there is frequently coupled a disposition to fatalism, a morbid tendency and liability to religious melancholia.

Women with long, very slender second fingers are prone to go to funerals. They read the accounts of murder in the papers, and also hangings.

Should the third finger be of exactly the same length as the first, it portends a successful career in art and excellent judgment in art matters. If the third finger be a trifle shorter even, the owner of that hand will have a high, delicate sense of the beautiful, and be very sensitive to the opinions of his friends. His temperament will be evenly balanced, but with the qualities mentioned there will also be restiveness under restraint and a desire for frequent change of



scene. He will be a "good fellow" among his comrades, faithful to his marital relations should he have a wife, but given to an occasional outing with the "boys"; a trifle flirtatious if he be single, and fond of change. A wise woman will never draw the lines too taut over a man with this anomalous hand.

The little finger is full of signs, wonders and indications of character. Should it be slightly crooked with an inclination toward its neighbor, the third finger, the owner will be of good sense, careful in business, a money maker and one who keeps it when made. If the hand belongs to a woman she will be an admirable wife, a notable housekeeper, careful of her belongings, apt in all household affairs; in fine, an example of the best type of her sex.

If the first joint of the finger, that one nearest the juncture of the digit to the hand, is a trifle longer than the others, it is an evidence of a tendency to conservatism in thought and idea. A man with such a forefinger will be orderly in his home, careful in business, slow to adopt new methods, preferring to hold fast to that which he has proved to be safe even though it be old-fogyish.

Fingers which are broad and thick at their bases are badges of a luxurious temperament, and when the thickness is carried to an extreme the luxuriousness becomes sensuality.

Twisted and crooked fingers are to be dreaded, as they denote a cruel disposition, prone to tyranny, teasing and worrying. The stiff, harsh hand, opening with difficulty, is an invariable index of stubbornness and avarice, while the supple, free-opening hand, tending to bend backward, indicates generosity, frankness, susceptibility to conviction, and sometimes inquisitiveness and extravagance.

Be on your guard against the person who habitually keeps his hand closed wholly or in part. Such a person will deceive you if he believes he will gain by it.

Fingers which are so twisted as to show many chinks between them usually belong to very inquisitive people, who enjoy the investigation of the business of others more than their own; but it must be borne in mind that the majority of hands have small chinks, so you must apply this to unusual hands.

Fingers which fit tightly together belong to the avaricious, grasping class, and if they are smooth and almost transparent, they indicate indiscretion and a predisposition to gabble.

When, at the tips of fingers, there are little fleshy protuberances standing out distinctly from the edges of the nails, the subject is supersensitive, and this sensitiveness is proportional to the size of the protuberance.

The thumb is by far the most important of the digits, and by itself conveys much information regarding the subject. It is divided into three parts for the purpose of character-reading, the first joint, that bearing the nail, being known as the phalanx of the will; the second, or middle joint, the phalanx of logic, and the root of the thumb retaining the name given it by the devotee of palmistry, the Mount of Venus.

The phalanx of the will, by its greater or less development, indicates the owner's capacity for taking the lead in any operation or undertaking, his decision, and, in fine, his strength of will. If it be short and weak, the will is feeble, the decision wavering, self-reliance and constancy lacking.

NEVER SLIPS nor TEARS
EVERY PAIR WARRANTED
HOLDS WITHOUT HOLES
The Velvet Grip
HOSE SUPPORTER
CUSHION BUTTON
Every "VELVET GRIP" Rubber Button Clasp has the Name Stamped on the Metal Loop.
BE SURE IT'S THERE
GEORGE FROST CO., Makers, Boston, Mass., U. S. A.
Sample pair, by mail, 25c.

RECEPTION GOWNS.

(Described on page 45.)

Percy Haswell in "A Royal Family."

STAGE HAPPENINGS.

Maude Adams is still abroad. When she returns, it is announced that she will be seen in revivals of some of her former successes.

* * *

Mrs. Patrick Campbell is playing to fashionable audiences at the Garden Theater. Her opening play was "Aunt Jeannie," a comedy of smart London life, by E. F. Benson. This she has followed with "The Second Mrs. Tanqueray," and later will be seen in "The Joy of Living," Edith Wharton's translation of Sudermann's "Es Lebe Das Leben."

* * *

Miss Elizabeth Tyree, whose recent conspicuous personal triumph was in the title rôle of George C. Hazleton's comedy "Captain Molly," will shortly make her début as a star under the direction of Henry B. Harris in Grace Livingston Furniss' romantic comedy "Gretna Green."

Miss Tyree spent a considerable portion of her vacation at Gretna Green, the famous village situated on the border line between Scotland and England. She has served a considerable apprenticeship in the companies directed by Daniel and Charles Frohman. In a comparatively brief period she has placed to her credit a conspicuous number of hits, notably "The Amazons," "Trelawney of the Wells," "The Maneuvers of Jane," "Unleavened Bread," "The Liars" and "The Romanesques."

* * *

Miss Percy Haswell's stage career in its main features, at least, is probably familiar to theater-goers throughout the country. Certain it is that all lovers of the play have seen something of her acting. Bred to the stage in the Daly companies she had every opportunity to advance and her naturl ability soon came to her aid.

Miss Haswell was born in Texas, the daughter of a public man whose duties called him to Washington. There she was educated at a convent, and as a little girl she exhibited precocious talent which caused her father to plan for her a career on the stage. Encouraged by his approval, Miss Haswell studied plays as well as books, and at the mature age of 13 she was taken to New York and placed in the hands of Mrs. Waller, an old-time actress, with old-time theories of acting. Mrs. Waller industriously drilled her young pupil in rôles which the latter has since learned to regard with rather more awe than enthusiasm, and long before she reached the dignity of long skirts, little Miss Haswell knew the lines of Juliet and recited them.

She made her début at the age of 15, and for several years thereafter was a member of Augustin Daly's forces. From time to time Mr. Daly shifted her to his operatic organizations, her greatest success being as Molly Seamore in "The Geisha." For a while Miss Haswell was a member of Miss Ada Rehan's company, and while on a tour in England and America was the latter's understudy.

Miss Haswell has established herself among prominent American stars, and will make a tour of the South and West, later appearing in New York. She is under the direction of Henry B. Harris, who has successfully launched Robert Edeson in "Soldiers of Fortune," and Miss Alice Fischer in "Mrs. Jack."

Elizabeth Tyree in "Gretna Green."

VIRGINIA HARNED has scored a complete triumph at the Criterion where she is appearing in "Iris." This play is the latest work of A. W. Pinero, the English dramatist, and has all the brilliance of dialogue and ingenuity of situation that has ever marked his manuscripts. No play that has been presented in New York in the past decade has caused so much discussion as this drama. It is talked about everywhere, and the fate of Iris Bellamy and what becomes of her, is a topic wherever theater-goers are gathered. Mr. Frohman has surrounded Miss Harned with a cast of remarkable excellency. Oscar Asche, who originated the part of Maldonado in London, is playing the part in this country and has made a remarkable hit. Among others in the company are Hilda Spong, Herbert Ross, William Courtenay and Louise Drew, a daughter of John Drew. This is Miss Drew's first appearance in New York city.

* * *

Margaret Dale has made a splendid impression with John Drew in his new play, "The Mummy and the Humming Bird." This is Miss Dale's first season with Mr. Drew, and her charming portrayal of the young wife of Lord Lumley, has won her many friends among Mr. Drew's hosts of admirers. Last season Miss Dale appeared with the Empire Theater company in "Mrs. Dane's Defense;" prior to that time she was with Henry Miller.

Scene from "Iris," with Virginia Harned as Iris, and Mr. William Courtenay.

FASHIONABLE SKIRTS.

(Described on page 45.)

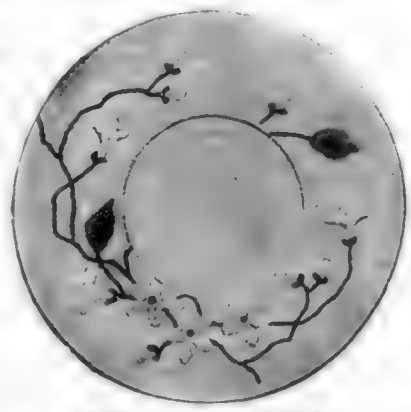
OUR WORK TABLE.

PRACTICAL GIFT MAKING.

ONE always derives a great amount of pleasure in being surrounded with evidences of the loving thought of friends, and this is true to an even greater extent when one is a sojourner in a strange land away from those nearest and dearest and subject to the tender mercies of strangers. We are all creatures of moods and caprices, influenced largely by environment and a severe attack of the "blues" can often be dispelled by things really insignificant in themselves. Hence our custom of adding some little gift when wishing our friends bon voyage. Aside from the sentiment attached to such a gift it should above all else be practical, for travelers have little space to give to mere "cumberers of the ground," however greatly they may be valued for association's sake. Something which can be easily packed and unpacked, and which will not suffer in the doing, should be the aim of the gift-maker, and if the "something" can afterward be used to brighten in some degree the barrenness of the ordinary hotel bedroom it will have served a double purpose. So the three requisites to be borne in mind are beauty, practicability and compactness.

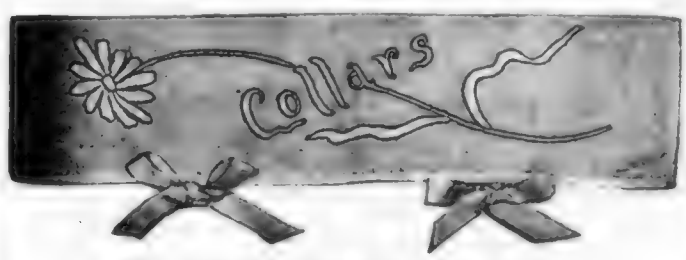
Watch Pocket Design No. LN2124B.

A receptacle for the ever-present turnover collar of lace or embroidered linen is a pretty knick-knack. An embroidered linen case answers the purpose admirably, and when closed, as shown in the illustration, measures 4x16½ inches. It is made of light blue linen bound with white satin ribbon, with ties of the same. The single long stemmed daisy worked across the top has the petals and leaves worked in satin stitch with Corticelli Roman floss white 615, and the stem in outline stitch with the same. The letters also are worked in this manner, and both flower and letters further outlined with Roman floss black 612. But three skeins of silk are required, two of white and one of black. So you will see that the work is of the simplest nature, and can be accomplished in short order. The case stamped ready for working retails for 35 cents.



Photograph Frame Design No. LN2122F.

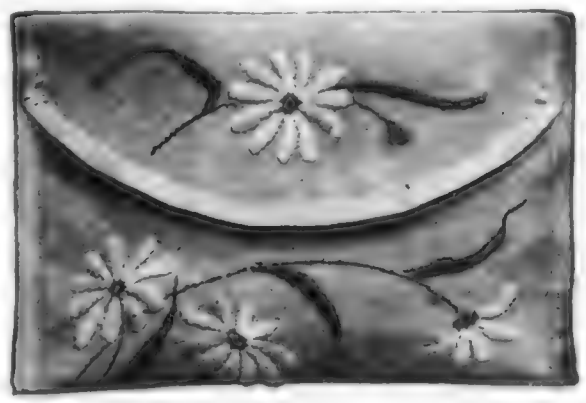
Another little novelty which will be found of practical use is a hanging watchpocket, which may be easily made by anyone who embroiders ever so little. The wild rose pocket shown by design No. LN2124B is of blue linen with one large wild rose embroidered solidly on the front. The front and back of the pocket are circular in form, measuring two and one-half inches in diameter, mounted upon cardboard, and are joined together, allowing an opening for the watch to be slipped in, with a puffing of pink satin ribbon matching the embroidery in color.



Collar Case Design No. LN2114C.

The hangers are of narrow satin ribbon of the same color. The wild rose is worked solidly with Corticelli Roman floss pink 572, 573, 573.5, the center being worked in satin stitch with green 803, and the stamens in knot and stem stitch with yellow 507. Stamped linen for this pocket will retail at 15 cents.

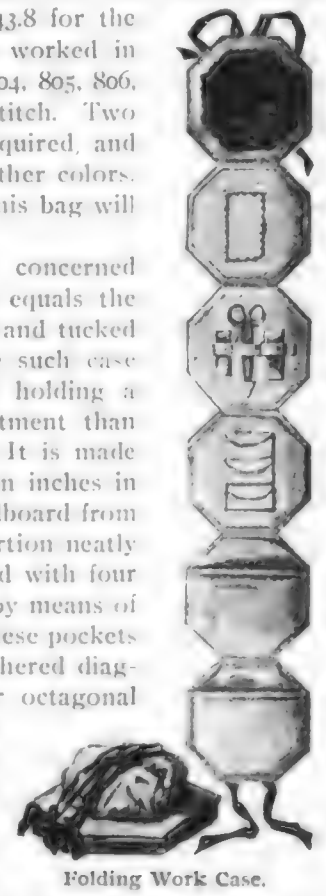
Pictures are always carried by the traveler, no matter who or what he may be. The little frame shown in the illustration measures three and one-half inches in diameter, and gives a one and one-half inch opening for the picture. This will be found a most convenient size for sliping into the traveling bag, and at the journey's end will surely find a place on the dressing table. The front is covered with white linen, on which arbutus is embroidered, and the back is provided with a folding standard. Filo silk is used for working the arbutus, shades of pink 573, 573.5, 574.5 for the flowers and green 692.9 for the leaves. Stamped linen and mounts will cost ten cents.



Sponge or Bath Cloth Case Design No. LN2098A.

The traveler's outfit is an oilcloth bag for sponge or bath cloth. Although most prosaic, there is no reason why this should not be equally as attractive as the other toilet accessories. One most attractive case recently seen was made of light green linen bound with white satin ribbon, lined with white oilcloth, and upon which was embroidered sprays of white daisies. When folded the case measures 5x7½ inches. The daisies are worked in satin stitch with Corticelli Filo silk white 615 for the petals and yellow 743.5, 743.8 for the centers. The leaves are also worked in satin stitch, using green 803, 804, 805, 806, 808, and the stems in outing stitch. Two skeins of white silk will be required, and but one skein of each of the other colors. Stamped linen and lining for this bag will cost thirty-five cents.

As far as practicability is concerned there is nothing which really equals the workcase which can be folded and tucked into nooks and corners. One such case recently seen was capable of holding a larger and more varied assortment than most cases of the same size. It is made in six octagonal sections, seven inches in width. The top or cover piece is of firm cardboard from which the center is cut and the remaining portion neatly covered with tan linen. This opening is filled with four capacious pockets of bright silkoline, closed by means of an elastic run in a casing along the edges. These pockets are formed from a square of the silkoline gathered diagonally from corner to corner, to the larger octagonal piece which is pulled into the opening and overhanded to the linen. The other sections of the case are of double thicknesses of the linen buttonholed around the edge with Corticelli twisted embroidery, matching the silkoline in color. The first of these is supplied with a few leaves of pinked flannel for needles, the next with stripes of linen arranged to hold scissors, while the other three sections are finished with pockets for holding the numerous small articles incidental to any work case. The sections are joined together by overhanding, and two lengths of ribbon matching the silkoline in color are carried twice around the case before tying.



Folding Work Case.

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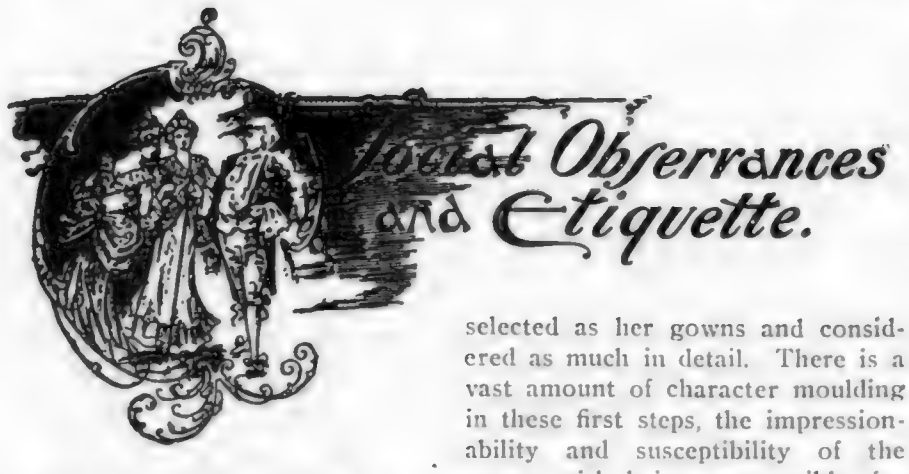
QUICK DELIVERIES GUARANTEED
FREYDBERG BROS.
Manufacturers of
Skirt Binding, Fancy Trimmings, Satin, Taffeta & Moiree Folds.~ Novelties in Rufflings & Ruchings.
149-151-153 WOOSTER ST. NEW YORK.

FOR ELDERLY LADIES.

(Described on page 45.)



SOCIAL OBSERVANCES.

COMING-OUT parties are essentially the subjects of discussion at this season, for the début of the young girl is not alone her entrance into society's realm, but, too, it marks the dividing line between her school days and womanhood. There are new interests entered into, more or less responsibility assumed, and perhaps a few rude blows from contact with the world. For this is the price of awakening. The favored custom for these presentations is an afternoon or evening reception, and, if the former, the hours are extended over till evening, ending in a cotillion, or dancing party, for the members of the younger generation. Cold collations are served, with sometimes the exception of one or two hot dishes, and salads, boned fowl, or cold tongue, punch, chocolate, coffee and ices, with assorted cakes, form the ménu. The débutante should stand at her mother's side and be introduced to each guest in turn. The assistants should be selected from one's circle of intimate friends, and either stand with the receiving party, or be scattered around to aid in the entertainment of the arrivals. If the affair be informal, younger elderly matrons may be detailed at such posts of honor as the punch bowl, the samovar and chocolate pot, seeing to it that the wants of each guest are attended to. At very formal functions these duties are covered by the servants, and served from a buffet. High-neck evening gowns are proper for afternoon receptions, all-decolléte effects savoring of poor taste. Of course, after six o'clock, the hour prescribed by etiquette, low bodices are de rigeur, and their concomitant, the swallow-tail for men. It is the custom for friends of the débutante to show a courteous appreciation of the event by sending flowers, and these should be placed near her, when she receives, on a small table for that purpose. Good form demands that she carry one bouquet of unbroken coloring, or she may occasionally vary it, exchanging now and then for another so as to avoid all appearance of exhibiting any preference for the donors.

When invitations begin to follow her advent into the social world, either her mother or a friend of the family should chaperone her, and her friends should be as carefully selected as her gowns and considered as much in detail. There is a vast amount of character moulding in these first steps, the impressionability and susceptibility of the young girl being responsible for later defects, the whole cause of which lies in the friends with whom she is surrounded.

* * *

Card parties are pleasant diversions of dull afternoons and evenings, and it is not a bad idea to join one or several clubs, with cards as the intended object. Some system is necessary for the tranquility of the members' minds, and generally a president, treasurer and secretary are elected, whose duties shall consist of collecting the dues each meeting for the payment of the prizes, notify the members of the place of meeting for each occasion, and in the event of absentees provide substitutes. Rules which govern mooted points of the game shall be announced by the president, and all decisions made. There should be restrictions placed on the viands served, since ambitious hostesses invariably relapse into the attempt to outdo their predecessors. It is much better not to follow any stereotyped choices for this, but make fitting changes as suits the season, so long as the number of dishes allowed is respected. Invitations are issued verbally, the president's announcement being sufficient.

* * *

The actual period of mourning is limited to twelve months, during which time all black is worn for ten months, and half mourning, or black and white, for two. The time is often shortened, regulated by circumstances such as the degree of kinship to the deceased, and if a child or adult. As regards accepting invitations, one may with all propriety attend any function except a ball or dancing party from one month to six weeks. Of course, one is governed greatly by personal feeling in the matter, and is safe in knowing that it is optional on her part.

It is not considered good form for a very young lady to tip men-servants, with the exception of the porter in traveling. This functionary considers it his bounden duty to make one feel her ignoring him in these little financial attentions, and since custom demands it, one has no choice but to obey. Promiscuous tipping is to be censured, and is apt to ruin the best-trained servant.

It is a pretty custom to send a card of inquiry during the illness of one's friend, or to call, leaving a card with the phrase "To inquire" penciled across the upper left-hand corner. Calls of condolence have been replaced by notes, unless with intimate friends, since it is to be expected that the mourners would not care to see anyone, and preferred absolute privacy and retirement. Courtesy requires that their grief be respected to that extent.

An easy form of introduction is, if one is presenting a man to a woman, "Miss Brown, kindly let me introduce Mr. White." Young people should be presented to their elders, whose name is spoken first, and men to women as a general rule. In old age the procedure is reversed.

In making first calls it is proper for a married lady to leave two of her husband's cards and one of her own. When calling at a house where there are several young ladies in the family the same rule obtains. At teas, receptions or "at homes" a married lady does not leave her husband's card, and if the function is in honor of a stranger an extra card may be left for the guest. When gentlemen accompany their wives to the affair, of course they should leave cards. There are many of these entertainments given in the afternoon to which only women are invited, and therefore "at homes" have come to be regarded as pertaining exclusively to the fair sex.

Dinner-dances are popular forms of entertainment this season, and sometimes are employed as fitting occasions at which to launch young buds on the social stream. A limited number of guests is invited to the dinner, and a larger extra number for the dance, when generally the cotillion is the opening or finishing ceremony. The débutante and some selected friend lead in this, and a variety of pretty and graceful figures may be danced. Favors may be unique, inexpensive, or elaborate, as preferred, and may be easily obtained. Cold collations are served about midnight, and claret-cup and sherbets during the evening.

A bal masque is a charming variation from stereotyped functions, and when a "tête poudre" (powdered head) is requested, one can impersonate faithfully well-known personages of history. Court ladies of the Louis periods make attractive roles, and another that is always pleasing is that of the beautiful but ill-fated Mary Queen of Scots. The gown is of black velvet with a court train, a Stuart cap ruched with white. A white ruff and stomacher complete a highly effective and artistic costume. Masks should be of abbreviated length, extending to the mouth or chin, and made of black or white satin or lace.

* * *

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FOR THE PROMEN

(Described on page 47.)

3

HE PROMENADE.

ribed on page 47.)

VISITING GOWNS IN ZIBELINE.

(Described on page 47.)

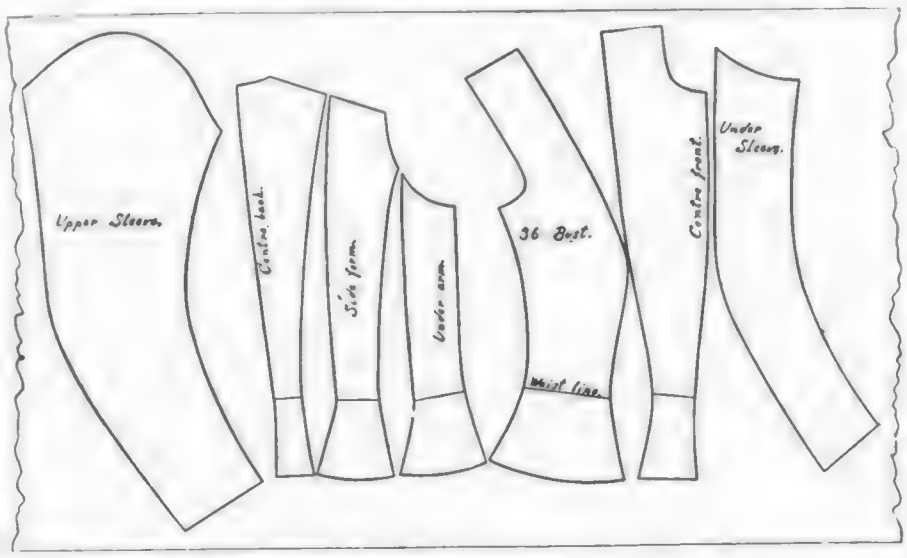
THE HOME DRESSMAKER

FOR the benefit of those who desire a guide for waist linings we will offer, beginning with our next issue, January number, one fitted waist lining, of any preferred size, at twenty-five cents, accompanied by coupon on page; or one dollar and fifty cents for sizes inclusive, ranging from 32 to 42 inches bust measure, accompanied by coupon on page. No order recognized or obtainable unless accompanied by coupon.

Conducted by MLLE. PRATIQUE.

MANY women, despite their circumstances of affluence, prefer to make their own shirt blouses or waists, and if one possesses any fair degree of taste and ingenuity she can evolve charming results from practically limited materials.

The average shirt blouse, since the advent of sleeves of generous dimensions, requires three and one-half yards of twenty-seven inch goods, or four and one-half yards of twenty-two inch goods. This, of course, includes cuffs and collar.



Separate blouses of red Shantung silk are both becoming and stylish this season, and are made in plain effect, with yoke decorations introduced, or with flat side plaits arranged to give the essential breadth of shoulder required by the mandates of fashion.

Stitchings in both black and white are fashionable as a decorative finish, and fancy stitches in French knots, brier and cat stitch are in favor. Medallions are also chic for ornamentation, and squares or oddly-shaped designs in taffeta are applied as well. Bands with pipings are also smart, and other fanciful garnitures are frogs and loops, rosettes and pendants of silk cord, and fringes.

Judging from the long tabs extending in turnovers, for accessories of the collar, the postilion has simply been transferred from the back to the neck. For like nothing else in the world but postilion tabs are some of the turnovers for the new stocks. These may be easily fashioned at home.

Plaid has a strong hold on feminine favor for waists, and velveteens in metallic designs and in plain colors, are charming novelties. Waists of this order are severely plain, with a distinct masculine suggestion in sleeves, and the closings are made in the front through a box-plait arranged at the center. This is known as the Duchess closing.

It must be borne in mind that a plaid waist can never attain the beautiful, for its very broken surface prevents this. Therefore, exclusive modistes have adapted it to plain and trim lines, which are most appropriate to the material. Velveteen waists, however, offer a wide diversity of styles, and there are innumerable modes, each equally fashionable and pretty, to choose from. White satin pipings, pale blue or black contribute to their decoration, and the stocks support turnovers with elongated ends to match and worked in French knots.

Since the style of a waist depends mainly on its fit, the adjustment of the lining is an important item. The accompanying diagram will be found desirable, being shaped so as it is to give the admirable long-busted contour to the form, and the fashionable broad-shouldered effect to the shoulders. With this as a foundation, waists of all descriptions may be made, excepting, of course, the type known as jacket-waists, including coats and top-garments for the street.

Ample provision is made for the seams, and outlets are allowed as usual. In adjusting, fit from the waistline up, drawing out the extra fulness at the shoulder seams. Squares of black taffeta embroidered in white silk French knots would be an effective decoration for the waist, which could be developed in Shantung silk or pale blue or Nile green silk might be employed under black lace medallions as a decorative feature. French knots continue to embellish many of the imported and domestic models, as is well attested by a visit to any of the shops. One charming model recently worn at a fashionable restaurant was of black Chantilly lace, trimmed with bands of pale blue faille embroidered in black French knots.

Gored skirts are close rivals of the eel-skin or mermaid designs which follow the curves of the figure in a way suggestive of the name. The skirts of last year, not being, perhaps, shaped on these lines, may be changed in appearance by faggoting braid introduced at the seams, and heading the flounce, or the new shining fiber braid may be applied in vertical lines terminating in scrolls ending in pendants, between each gore, the seams being effectively outlined.

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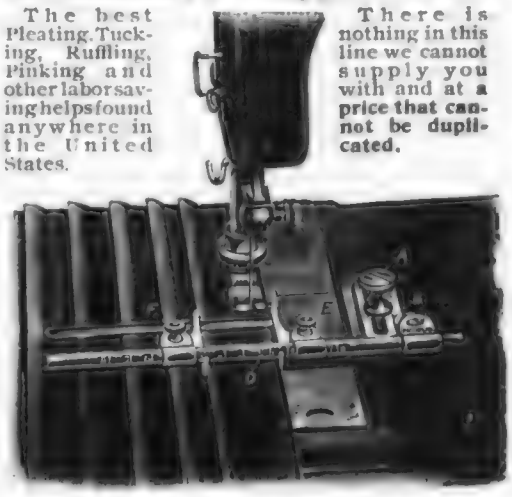

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PICTURESQUE TEA-GOWNS.

(Described on page 47.)

THE APPLE OF PARIS

EXERCISE AS A PROMOTER OF BEAUTY.

FRESH air, sunlight and a temperate mode of living. Such is the prescription for good looks, and within the reach of all who care to make the experiment. Fresh air, technically defined, means exercise, either moderate or vigorous, as the constitution can endure, but the disciple must bear in mind that fatigue undoes all that has been gained, and she must so guard her forces that this point of exhaustion is always averted. It makes no difference whether one is employed in a sedentary occupation or not, the fact remains paramount that we, as a nation, do not pay walking the respect due it. Physiology teaches us that in walking all muscles of the body are brought into play and activity, the lungs expand, the brain cells are freshened. A homely comparison to the great mechanism of the human body is the locomotive; in use, each minute part in its construction has a certain part to perform, one duty to accomplish, and if that one item be defective the whole gearing is thereby impaired and out of order. If not put into reguiar use, its innumerable parts become rusty; finally, by dint of neglect, it refuses to go. Locomotion is impossible.

So it is with these frames of ours. Exercise for the child is his growth, the enlargement of limb, muscle, body and brain. Exercise for the adult is preservation of the maturity of those same components of flesh and blood. If environment and surroundings prevent or interfere with frequent walks in the open air, there is always available exercise in the house, privately or in a gymnasium. In walking have a certain destination in view, as a further incentive, for an aimless walk makes one feel that but little is accomplished. If fatigue occurs, there is no restorative equal to a glass of warm milk, or if that is not procurable a cup of malted milk, obtained by dissolving malted milk tablets in a cup of hot water, is most refreshing. Cold drinks of all kinds should be avoided after exertion of any kind. However, this article has mostly to deal with exercise within doors, and such forms of it as are possible for the average woman without having recourse to gymnasiums. A wise precept advises one to take time for rest and time for exercise, since this is the balancing of nature, and maintains that equipoise essential to health.

Get into a perfectly loose gown and begin first with the arms. Let them hang at the sides, clinching the fists in imitation of dumb-bells, and stand erect with the chest expanded, the abdomen drawn comfortably in and the heels together at an easy and natural angle. Do not force yourself in any way, for nature is natural in all things. Draw your arms to your shoulders, the elbows remaining at the side, with all the nervous energy you can command, with a screw movement that turns the fists in. Screw again, and the fists and arms go out laterally on a line with the shoulders. Double them back to the shoulders, and the fists are screwed in front straight out from the shoulders; return again, raising them above the head, back, down, and at rest: nine movements to be twice repeated, slowly, energetically, and with precision.

A few weeks of this discipline will effect wonders with the contour of the arms, and strengthen and develop the muscles, even of the shoulders. The wrists grow smaller in proportion, and this vigorous treatment also gives renewed activity to the brain, working off its sluggishness or apathy.

For the legs, gently raise the body on the toes, sinking deliberately, lightly resting on the heel each time; up, down, repeating the motion any desired number of times. This simple maneuver brings into play all of those delicate muscles of a woman's mechanism, and is invaluable both as a tonifying process and as a matter of hygiene. It is claimed, too, to increase the arch of the instep. The first sign of beneficial result is manifested in the calves of the legs, which become rounded and firm.

For scrawny necks there is no treatment more efficacious than screwing the head from side to side, then backward and forward, and this is also advised as a means of poise and free movement for the head.

The most important of all movements are those calling into action the muscles of the back and abdomen. Stand upright, with the feet rather well together. Expand the chest by throwing the arms over the chest, then out, and with this energy transferred to the toes, bend gently and slowly back. As the muscles of the back grow stronger kick out each leg with force, from the hip down, several times in succession, and bend the spinal column back deliberately. Then, with a forward movement of arms and torso, relax entirely, letting both fall forward on their own weight.

Bend then to the right with the left arm thrown up, the left toe poised to hold for an instant that side in slight strain; repeat with the right side.

Finally, standing upright with hips and arms immovable, screw the torso and shoulders very slowly from the front to the left, then right. After a time, and without straining, the shoulders can be moved to right angles with the hips. That means flexibility of the waist and hips, and the exercise stimulates the liver and kidneys in proportion.

For the last movement, lie prone on the floor without a pillow, with the arms lightly clasped above the head. Point the toes and lift the legs gradually to right angles with the torso, using no muscular exertion except that required of the legs. Backache, indigestion and protuberant stomachs are remedied in this wise.

Another efficacious exercise is to lie flat, fold the arms over the chest, and move the torso to an upright position. Repeat each motion, then open wide the windows and cover yourself with a blanket from chin to feet, relaxing every muscle, no matter how hot the day. Close the eyes; let the arms fall at the sides like dead weights. In the same manner lift and drop your legs. Squirm about on the floor until you can lie utterly relaxed and flat; then breathe in deep inhalations, expanding the lungs, in rhythmic draughts. Turn over, lying on the abdomen, as the Arabs do after prolonged exercise, not forgetting to keep up the regular, long breathings.

A vigorous rubbing down with cold water and a flesh brush should now be indulged in, wiping dry with a rough Turkish towel. A teaspoonful of ocean salt, or the ordinary table variety, may be added to the water, as an extra preventive against taking cold. But one need have no fear on that score, after this treatment.

* * *

APHORISMS.

Heaven ne'er helps the man who will not help himself.—Sophocles.

* * *

A man's best friend is his ten fingers.—Robert Collyer.

* * *

The way to gain a good reputation is to endeavor to *be* what you desire to *appear*.—Socrates.

* * *

That which is everybody's business is nobody's business.—Izaak Walton.

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Genevive.—For general street wear flat-crowned, wide-brimmed sailors are in vogue, and simplicity is the key-note of the trimmings. Long loops of piece velvet are arranged as a crown decoration, and a single quill is stuck through the center, where a flat jet or Oriental metal buckle holds the large bow in place.

Mrs. E. B. B.—Bonnets have been supplanted by toques or unobtrusive hats for elderly ladies, and in general, this seems a sensible change, for the face of age certainly demands more shading and protection than that afforded by bonnets. Jet plays a prominent part in garniture for headgear this winter, and single white sprays, or clusters of dwarf ostrich tips with an aigrette, furnish the trimming. Black satin roses with a few velvet petals and black violets, or white, are permissible in flowers. The incongruous union of fur and tulle still obtains, and in mink and white tulle is a universal favorite.

Rosemary.—Brocaded satins in gay floral designs are chic for evening coats, with jabots of accordeon-plaited silk muslin at the front. All of the delicate pastel tints in satin cloth are stylish as well made up in the voluminous coffee coat, or Monte Carlo designs.

Reader.—Maurice Mäeterlinck is called the new Emerson, since he is a disciple of symbolism, or transcendentalism. His treatise on the bee, as a nature study, is an inspirational classic. You will find much enjoyment in the work. Doubtless it was Epictetus and not Epicurus you had in mind. It was Socrates who drank the cup of hemlock.

Inquirer.—Tapestry painting is not difficult, since it is but a branch of work in oils. There are many studios at which you will be able to have any desired sketch drawn in and lessons given. The best results are obtained with slightly draped studies, as anything stereotyped demands stronger and more distinct treatment. The chief charm of hand-painted tapestries is the vague and delicate outline throughout.

X. Y.—Note-paper should be selected in white preferably, with a simple monogram or a neat little coat of arms in the center of the page at the top. Unobtrusive shades of blue are used by people of refined taste, despite the edict of society against all colored paper. Pearl gray is another favorite, and the regimental grays are a natural consequent of the international hostilities of the country. Sealing wax is still used, and if a monogram or coat of arms is employed, should match the device. Gilt, silver, dark green, blue and mahogany are in favor. It is now considered a reprehensible custom to perfume note-paper, as scents of any kind, however delicate, are bad form.

Maid Marian.—Plaids will be much worn this year in waists of silk or woolen or in entire shirt waist suits. These brilliant fabrics are also used as pipings for gowns of plain fabrics, and scarfs on hats as well as for ties. Gowns of blue cloth trimmed in black and white plaid are considered very smart, and Indian and dahlia red cloths combine with it with the same good effect.

Anxious Mother.—Why not try peptinized milk for your baby, since cow's milk alone affects it? This may be adopted for a while, but better results are obtained by changing, as any one food used continuously loses its virtue.

Florist, Binghampton.—The annual chrysanthemum show is held in New York shortly before Christmas, there being no specified date for the exhibition, but its announcement will be made in the press. After your chrysanthemums have begun to grow you should begin the use of the fertilizer and continue until the flowers appear.

Diligence.—All kinds of fancy stitches are fashionable as the decoration of gowns, waists, sleeves, et cetera. Fancy ornaments in braid, chenille and passementerie are also smart for garniture and are applied on the front gore of skirts to simulate a panel, and on the vest of the jackets, the sleeves being decorated on the cuffs.

Parent.—We append here a few pretty names that are appropriate for a girl baby. The list is as follows: Lilian, Vera, Virginia, Ethel, Mabel, Wilbertine, Hortense, Elizabeth, Dorothy, Margaret, Isabel, Marian, Leila, Helen, Verona, Elverse, Eloise, Elaine, Elinor, Katherine, Lenora and Charlotte. A dainty afghan could be of white eiderdown flannel faced with white wash lace and embroidered in forget-me-nots. You will find in the November issue of the REVIEW description of infant's layette.

Mrs. B. L.—The long coat continues in style and will be worn in silk, velvet and cloth constructions this winter. A neutral colored lining should be employed, black and white combinations, and all white being preferred choices in general use.

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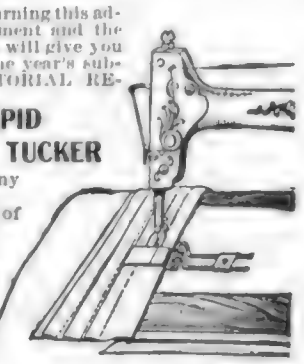

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STYLISH FROCKS IN CLOTH.

(Described on pages 47 and 49.)

The House Wife

"Born in December, well proportioned, fond of novelty and extravagant."

* * *

COMMON SENSE IDEAS.

FEW housewives are aware of the many uses to which lemons may be put, both in the preparation of food and as a cleanser. As a seasoner for purées and clear meat soups a shaving of lemon is invaluable, giving that piquancy which the French cuisine so highly advocates. Pudding sauces and sauces for fish may be made more appetizing by a bit of the rind, a few drops dashed in tartar sauce being a fair example of the delicious result. Apples, in either sauce or quartered, are vastly improved by a lemon shaving, and all cold beverages demand a generous portion of this healthful fruit. As a cleanser alone, or with common baking soda, it removes ink spots and discolorations that have defied even the vigorous action of juvelle water. Iron rust may be removed by repeated saturations in the acid, after which the fabric should be hung in the sun to dry.

* * *

The various brushes utilized in the toilet should be thoroughly cleansed weekly, in hot water in which washing soda and a tablespoonful of household ammonia are mixed, each article being attended to separately, of course. The tooth and hair brushes demand the greatest attention, and should be, with the flesh brushes, submitted to a prolonged drying in the sun.

* * *

Soap bags for the bath are undoubted conveniences, and are made of soft flannel or Turkish toweling in square bags which contain the odds and ends of toilet soap accumulated during the week.

* * *

If you have not a writing desk for the guest room, select for that purpose a small table or stand, placing on it a neat blotter, an inexpensive, small china or gilt candlestick, with wax taper, a few sticks of sealing wax and sheets of paper with envelopes, and a pretty china ink tray and a pen. A small calendar is not amiss, and one or two daintily bound books could be supplemented.

* * *

Pots of growing plants lend so much cheer and radiance to the house in general that they should be planned for in the domestic arrangement. Pansy seed responds rapidly to the warm temperature and sun, and the crude material of the pot could be artistically concealed with lavender crêpe paper, drawn out at the edges in fluted effect, and tied around with medium wide pansy colored satin ribbon. English violets would be another happy choice, with the same fanciful decoration in violet shades of crêpe paper, and the epitome of charm would be represented in pots of mignonette, done up in corresponding fashion. As gifts to sick friends, or for Thanksgiving offerings, these living, animate expressions of friendship are far more appreciated than trinkets or presents of similar nature.

Then, too, there is a great opportunity for women in country towns that do not boast of florist's shops to increase their earnings by a small amount of time directed to this culture, placing pots of flowers on sale at such times as there is a demand, the holidays of the year being especially appropriate.

* * *

Crêpe paper, in delicate pink or blue tints, makes a pretty and inexpensive cover for tops of dressers or toilet tables, over which the cover of Battenburg lace, point d'esprit or dotted Swiss is to be used. Being so cheap, one can well afford to throw it away when beginning to soil, and substitute a fresh supply in its place.

* * *

A delicious claret cup, excellent for lunches or dancing parties, is made as follows: To each bottle of claret add one of lemonade and one of sodawater, a few slices of cucumber to give the velvety syrup quality, a spray of borage, powdered sugar to taste, a tablespoonful of brandy and a liqueur glass of maraschino. Add a good lump of ice, a sprig of mint and slices of fruit in season, such as pineapple, orange, strawberries and raspberries. If a stronger quality is desired, add two bottles of claret with the recipe given above and a bottle of dry champagne, omitting the lemon, except in slices.

* * *

Barley water is very soothing and healing in its effects, and is highly recommended for a persistent cough. Wash an ounce of barley and boil for a few minutes; then pour off the water, cover with fresh water and let simmer for an hour. Lemon juice and honey may be used for seasoning.

* * *

Common baking soda is an excellent polish for silver and steel. Use an old napkin or piece of tablecloth, moistening first in water, and apply vigorously. When knives are discolored with egg this is an efficacious way of removing the stains.

* * *

Spirits of ammonia cannot be too highly recommended for laundering purposes, and in general housework where soap and water are required. A generous tablespoonful to a quart of suds is sufficient for washing linens, and for colored clothes the same proportions hold.

* * *

A pretty shoe-bag is made of Irish linen or denim in crimson with white flowers scattered over and drawn together with white cords. These bags of utility make pretty bits of color in the bedroom, and instead of being nailed to the back of a closet door as formerly, may hang over the bed-posts or the knob of a door. Pink and white cretonne in pompadour stripes shows off attractively in a light tinted room, and there are charming blue and white effects offered in endless variety.

* * *

In removing brick ice-cream from the tin a knife thrust in hot water is most efficacious, and makes the operation easy. A hot knife should also be used in cutting warm bread, pie and cake.

* * *

A teaspoonful of common baking soda in a cupful of tepid or hot water is a good remedy for heartburn, flatulency and incipient dyspepsia.

* * *

Salt is not only an invigorator when used in the bath, but should be used once a week on the teeth to tonify the gums. The properties are preservative, and prevent the accumulation of tartar.

* * *

A dusting-cap should be included in the paraphernalia of all housewives, and these little adjuncts may be made as coquettish as desired with the aid of a pinked ruffle and bow of ribbon. Paper muslin or silesia are admirable for the purpose, and are not perishable in laundering. A sunbonnet is another necessary acquisition, and there are so many charming styles offered at present owing to their popularity for out-door pastimes, golf and tennis, that one cannot fail to be pleased. Turkey red lawn makes up prettily, with edgings of white lace on the ruffles framing the face, and rose-pink trimmed accordingly is becoming, the radiant shade lending color to the face. Either one of these would be appropriate for the links in Summer, and for bicycling, rowing and other pursuits of warm weather.

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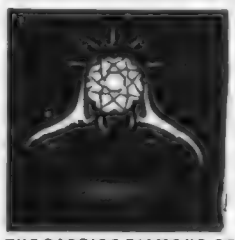
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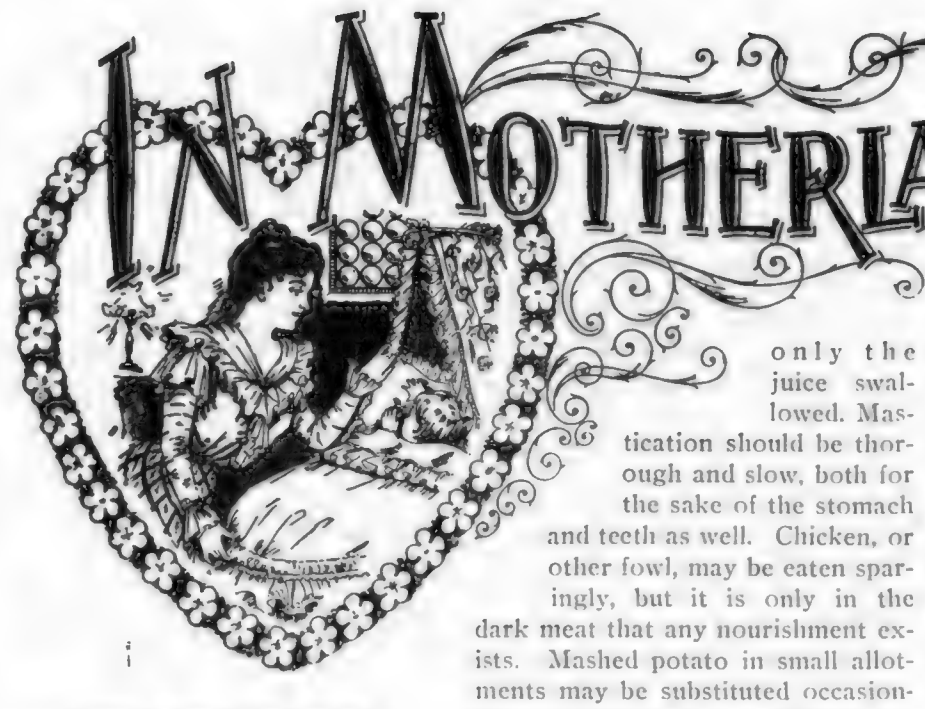
SMART SCHOOL FROCKS.

(Described on page 49.)



DIET FOR CHILDREN.

THE foundation of health is laid in extreme youth, yet, because of weak, indulgent mothers, children early become dyspeptic, with sluggish liver and sallow skin. Common sense tells us that the delicate membrane of the child's stomach cannot endure the heavy solids which the adults receive. It also informs us that it is against nature, contrary to the laws of hygiene and health. There are very few mothers that deny the clamoring child's entreaties for sweets, rich, indigestible pastry and other harmful food. Affection is not to be censured, of course, nevertheless more love would be shown in protecting the child from the danger. One would not give it a beautiful but poisonous flower to smell. So, since the pernicious effects of heavy food and intemperate eating are manifested in ruination of health, it behooves the mother to give her attention to the question of a proper nourishment.

There is no nourishment we know in cake or candy; both of these destroy the appetite, and are the ultimate cause of uric acid in the system. Fruit, in temperate use, is recommended, oranges and apples being preferred as supplying the necessary red corpuscles in the blood.

For that same reason should crackers of all kinds, except the plain, wholesome, oatmeal variety, be forbidden, for these starchy tidbits dry the blood by filling it with white corpuscles. Ginger cookies act as an astringent on the bowels, and only when there is a tendency to profuse action should they be allowed. Graham bread is advised for innumerable reasons, among which its action on the stomach and liver and the nutriment contained in its flour stand pre-eminent; brown bread of the good old Boston order, so familiarly associated with beans, cannot be too strongly lauded for wholesomeness, and hot bread, with wheat bread, should be wiped out of the category of food.

As for substantial dishes, a small piece of steak or rare roast beef can be added, to be chewed fine, and only the juice swallowed. Mastication should be thorough and slow, both for the sake of the stomach and teeth as well. Chicken, or other fowl, may be eaten sparingly, but it is only in the dark meat that any nourishment exists. Mashed potato in small allotments may be substituted occasionally for baked potato, and sweet potato accordingly. Tomatoes are excellent, stimulating as they do the liver and giving the necessary acidity to the other secretions, so that they may be easily carried off in the waste material.

Spinach, because of its healthful properties, should be included, and vinegar, salt and pepper should accompany it. It is, like tomatoes, a simple and healthful appetizer, and may be made when in season a daily dish without any detrimental effects.

Asparagus has an especial action on the kidneys, and is best prepared in the whole stalk, with a simple dressing. On toast it is a good food for reserve occasions, and children are universally fond of it. Beans are too heavy for the regular fare, even an occasional dish being a thing to be avoided. In their place substitute cauliflower, the properties of which are similar to those of asparagus, and which may be chopped in dice and served with a simple cream dressing.

Squash has many advocates, and turnips combine the virtues of cauliflower and asparagus. The prohibition of cabbage is useless, from the experience of adults even, and one, in speaking against it, is reminded of a noted physician's recipe for preparing it, which advised boiling the vegetable all day, drain off the liquor; then dig a hole in the remote part of the garden and bury. The epicurean long ago struck it off the list of possible food; for its heavy, plebeian odor, combined with its baneful effects, forbids all further consideration of it among legitimate viands.

Now for cereals. Oatmeal, technically analyzed, always suggests a gelatinous mass, putty in color, and feebly concealed with pale blue, unhealthful looking milk. Experience has proven it as appropriate only for beings of iron-clad intestinal mechanism. And yet, we pour this stuff into the delicate stomachs of our children!

Cracked wheat, or any of the granulated forms of cereals, should be used in its place, being more readily assimilated than the jelly-like oatmeal. Hominy and mush are both easily digested, and many savory dishes may be made of these with fruit, eggs, sugar and milk.

Soft custards are excellent for children, and blanc mange, with a dab of jelly, served with the customary sugar and cream.

It seems unnecessary to state that on no account should anything but milk or water be allowed at the table, but there are many mothers who permit their children to have tea or coffee served in diminutive cups with theirs. The detrimental results of tea and coffee are too well known to be discussed here; the old-fashioned custom of satisfying the child's demands with mild brewings of sassafras, sweetened to taste, has many admirable features. Sassafras, as a blood purifier, has few equals; it is a tonic, and has a restorative, sedative effect on the nerves. All Spring medicines include this herb among their ingredients, and the child is quickly satisfied with the imitation which resembles the real in color.

Apples demand a special consideration in this classification, for they have no rival in fruit in their various virtues. In sauce or raw one can partake freely of them, and delicious dishes may be obtained by mixing them with other food. Celery and apple chopped together and seasoned with an egg dressing makes a delicious salad, and a clear meat broth with dices of apple is excellent.

Diet alone accomplishes but little, but combined with fresh air and sleep will achieve wonders. It is the duty of every parent to train the appetite of the child with as much care as the mind and morals. Eating, carried to the extreme, must be ranked with other vices, and with this in their favor: that their consequent ill-effects may be rectified; but not so with the former, which undermines the foundations of the system.

Fevers in children are more often the cause of overeating than any epidemic. And so the family physician makes his first attack with physic, to clear the crowded little stomach and take away the heaviness of head caused by a torpid liver.

Eating between meals should be strenuously forbidden. A glass of milk will satisfy both thirst and hunger, until the hour for the meal comes. The children should be considered in the planning of the meals, and the hours, so that the time between will not be too long. Their tastes are just as important as those of their elders; indeed, to a greater extent, since so much of their future health and peace of mind depend on a judicious choice of food.

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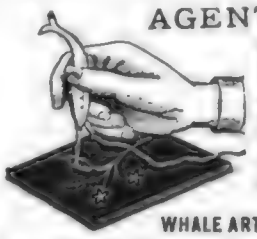

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WOOLEN FROCKS FOR THE LITTLE ONES.

(Described on page 49.)

HER GRACE, THE DUCHESS.

By LUELLEN TETERS.

HER Grace, the Duchess, awoke slowly, rounded her fat pudgy fists into her eyes and blinked as if to satisfy herself that she was really and truly awake. And then, eased in mind, Her Grace looked around the room for the strange little green man with the green eyes and hair, with whom she had just spent the last few hours in Toyland, in Doodletown. She sank back on her pillow as her brother Tom came into the room ready for school.

"Hello, sis!" he cried; "you'd better make a stop at this station. Cook's scolding about everybody being late—the Governor's had his breakfast, but you and the mater and Jean and Francis aren't even up. By the way, Duchy, you haven't an extra nickel in your bank, have you? I need a new pencil, and there's not a soul to give it to me but you."

Her Grace, the Duchess, who was really only little Polly Primrose, and elevated to the dignity of Duchess by loving parents and relatives, sat bolt upright in her long white nightdress and sent forth an angry wail.

"You can't have a cent of my money!", she cried. "I just won't give you a penny. Besides, I need it for Thanksgiving."

"All right, Miss Selfish, you won't get any nice present from me this trip," Tom retorted. "You're just as selfish as you can be—everybody says so. Yesterday, when the Governor gave you a big red apple, you ate it all and never even offered me a piece. And that box of candy the other day you hid so you wouldn't have to give me and the others any. You're just a mean, selfish thing. There!"

"Go away," cried the Duchess, turning angrily to the wall and stopping up her ears so she wouldn't hear him. "Go away!"

She kept them stopped for several minutes. When she finally looked cautiously around there wasn't a soul in the room, and she didn't like the heavy silence and stillness either.

"He's right," piped a sharp, squeaking voice that pierced her ears like a pin thrust through a piece of cloth. The Duchess gave a start of surprise, and clapped her hands joyfully together.

"Oh, it's you," she cried, very graciously, indeed, for anyone who was in such a recent fit of anger as Her Grace had been. Before her stood the strange little green man, after all.

"Where did you disappear to so suddenly, you funny little man?" she added.

"Oh, I just went up in the window for a new pane," he explained. "I'm so tired of the same old aches, and fancy stitches in my back. I've tried every one of them, too, and none are comfortable. If I don't get something soon that fits me and pleases me I'll have to get well again. And it's such a bore to be happy and healthy. Never get to take any medicine then; and, by Jove, I love it. It's the only thing my friends leave for me to take—I'm so generous. Now you, Your Royal Highness, aren't in it with me. You are the most selfish member of the nobility that ever visited in Doodletown. Why, even my Kings give themselves away at times—and you ought to see the old shoes my Queens give away, so that somebody else can stand in them. All of my Princesses, too, give away their own hands. And here you, almost a real Duchess, won't even give away a nickel. Say, you're selfish."

"I—I can't help it," faltered her Royal Highness, embarrassed by the scolding.

"You can help it, too," he cried back. "Come, I'll show you how. You needn't mind about your hat. We're not going very far—only to Guinea, then by trolley to Toyland. I want to open your eyes—after a while. Hurry! There's the last train bell." Her Grace could almost have declared that it was her own mama's breakfast bell, but right before her was the cutest little green station, with green lights, green trains and green people; and so she knew it wasn't.

"Never mind; you'll get over it," her curious little attendant said, as he buttoned his gloves. "We're going into a frosty place, Duchess. You'd better bring your own breakfast. Nobody eats here—we just go visiting all the time, everybody is so generous; and there isn't anybody to stay at home to cook. Here comes King Stepup—he's on his way to visit his uncle, King Stepdown. How do, Highness; you're up early."

"Yes. I began to feel hungry, so I decided it was time to begin on my visiting. My, what's that with you?"

Her Grace, the Duchess, drew her nose up haughtily.

"Ain't she funny?" said the King, pinching her to see if she were real. "And my, how big! Does she want any presents? I gave a crown away yesterday, and half of my kingdom for a horse; but there's a piece of a cold shoulder left that Princess I gave me yesterday when I gave her the mitten. Does she eat? Here take these, Duchy—just a few trinkets in my pocket for you. There's a castle in the air, furnished in rose color; a chocolate city, with the Mayor and officials, filled with dates, and a pink candy dream to feast on. Do take these toy peaches, and pears, and apples, raspberries, gooseberries and one watermelon—there's a candy scarecrow for the melon, and here's a chocolate puzzle. You will find the key to it in the door. There's a rubber nail, if you want to take a drive. And here are one thousand toy——"

"Stop—stop—oh, I can't hold them all," cried the Duchess, with her arms, hands and dress filled with a conglomerate mass. "Wait; do, Mr. King. I'll go put these away, then I'll come back for more."

The King and the funny little green man doubled up in intense paroxysms of mirth, screaming hilariously as if they could with difficulty restrain their laughter.

"What is the matter? I didn't say anything funny," the Duchess said, haughtily.

"She's certainly very humorous," the King said to the funny green man, tapping his forehead significantly. "Witty, you know. Your Grace,"—he turned to the Duchess abruptly—"you can't keep those presents. That's not what they are for—they're only to give away—to get rid of as fast as you can, for they all belong to the giant who lives in the mountain, and if he finds you are holding them back, he might do something real naughty and chop your head off."

"Why don't you give them to him in the first place, then?" cried the Duchess.

"How humorous you are!" snickered the King. "Why, Duchess, haven't you ever studied the multiplication table? Two times two are five, you know."

"That isn't so," the Duchess declared. "It's only four."

"Isn't she funny?" laughed the King again, as he bent his head to the little green man. "Really, if I had some more presents I'd give them to her. I wish I had kept that tired feeling the Duke of Noplace gave me yesterday. She might have it, too. Well, I see she can't understand, so there's no use wasting breath on her. Only, I warn you, Duchess, not to keep those presents Ta-ta."

"He's real rude—for a real King," the Duchess commented: "and I intend to keep them, anyway. So

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there!" In spite of the dissuasions of the funny little green man the Duchess grabbed her presents and held them firm.

"You'll regret it," her companion declared. "You just ought to see the giant's axe. My, but it's sharp! I guess it will tickle your neck all right. You ought to know, surely, that one should give away everything she has. It's such a charge to take care of things, and then, too, everybody always wants them, so that I hate to be bored thinking of it. Go ahead and get your head chopped off if you must—only you needn't come to me after and say I didn't tell you so."

"Of course, I couldn't come to you after, if my head were chopped off," the Duchess corrected him.

"My, how stupid you are," the funny green man commented rudely. "You don't seem to understand anything. Never mind, you'll get over it. Here comes King Stepdown, the other King's uncle. And if he tries to make you take his crown, don't do it; there are two diamonds gone, and, besides, when he gets tired of wearing it, he puts it on a tooth. Ah, good morning, Your Lowness. It's a beautiful pale green day, now, isn't it?" It indeed was, for everything in this wonderful town of Doodletown in Toyland was a pretty pea-green color. Even the people were verdant and wore green clothes.

"What's that with you?" asked King Stepdown, just as the other King had done. "My, isn't it big and funny." Again the Duchess drew herself haughtily up in displeasure.

"I guess I'm not half so funny as you, with your old green face and eyes and hair," she cried, in irritation.

Never mind; never mind," put in her attendant hastily, anxious to avert a quarrel. "You'll get over it—you will, really."

"Here, take these presents," interposed the King, restored to his good humor. "Won't you take my kingdom? No? Not even the opportunity? Well, then, here's my heart, and my hand! Perhaps you'd like these maple sugar trees, too, and enjoy seeing this horse fly and cat fish. I saw a stone walk yesterday, some ink stand, and saw the fire escape, too. It was grand. I heard the dew drop, also, when Katy did, and also the blue bells. Sorry I gave them away, but I had to take the advantage, you know. Ta-ta, Duchy."

"Rude old thing!" Her Grace, the Duchess, snapped out. "I wish he'd take all his presents back. It's nothing but trash. Here, I'll give them to you, Mr. Green Man, and I'll keep all the pretty things King Stepup gave me."

"Well, I guess you won't," said a voice that shook the foundations of Doodletown so that the dishes rattled on the shelves, and the leaves of the green trees whispered secretly and tried to get into their trunks so he wouldn't see them. The Duchess looked all around, but there was nothing there.

"What was that terrible voice?" she asked, turning to her companion. And then a great fear seized her, for he had suddenly turned himself into a blade of green grass, and was nodding toward something that seemed to be bigger than anything the Duchess had ever seen in her life. It was the giant, she knew, by the large sword that glittered at his side.

"And so I have a terrible voice, have I?" he thundered at her, and his voice was so loud that it shook her as if she had the ague. "I heard you say that you were going to keep my presents, too, Miss Lady. I guess you don't know that I'm a giant."

"Ba! I'm not afraid of you," said the Duchess stoutly.

"Well, if you don't get afraid of me this very minute I'll wake you up," he growled. "Anyway, I'm tired of playing ping-pong and beating people, so I think I'll play checkers with you a while. Do you like the game? Perhaps you wouldn't mind telling me which is your favorite color, red or black? I can beat you all to pieces on either one. Now which is it; quick, I say; red or black?"

"R—red," stammered the Duchess, frightened out of her wits at his big glowering eyes and fiery eye-balls.

"Then you can have your heart and your red cheeks, and I will chop off your black hair and gouge out your black eyes. That's the way I treat selfish people like you. Why didn't you give your brother Tom that nickel this morning? He gave you five nickels for candy last week. Just for that I'm going to chop you into little five-cent pieces, so you won't forget it. You wouldn't give your big sister Jean any of that box of candy last week, either; so I'll make little

The Duchess Gave a Start of Surprise, and Clapped her Hands Joyfully.

boxes out of your arms, and cut your fingers and toes up into more five-cent pieces—and there's that red apple you ate all by yourself—and the nuts you wouldn't give away—and—" he raised his huge axe over her head. The Duchess was so scared she began to cry.

"O, I'll never do it again," she sobbed. "Never—never."

"How do I know you won't," shouted the giant. "I'll chop off your tongue, too, so you can't tell any more stories—"

The Duchess felt the cold steel on her neck, and then she gave a loud scream.

"O, I'll never, never, never—" she wailed.

She never finished her sentence: the strong morning sunlight was streaming broadly into her own dear little room, and there was her mother with her own two big sisters talking softly near her, so as not to awaken her.

"Is your Royal Highness really awake?" asked her mother, as she bent over and kissed her. The Duchess twined her babyish arms around her neck and threw two kisses to her sisters.

"I'd lots rather be here than in Doodletown," she said seriously. "And I'm going to get that nickel for Tom before you dress me, mama. The old giant can't get me now."

And then her mother and her sisters looked at each other and laughed.

CHILDREN'S CUTE SAYINGS.

Little Johnny (to visitor looking at the new baby)—"I don't believe the Lord ever made him."

Visitor—" Why not, Johnny?"

Little Johnny—"Cause, I guess if the Lord had made him. He wouldn't have sent him down here without his eyes and his teeth and his hair on."

* * *

Walter, in the bakery shop.—"Mama, why do they call them lady-fingers? They ain't fingers, they're thumbs."

* * *

Nurse, to Master Charly—"And guess what happened last night while you were asleep. The old stork brought you a dear little baby sister. And if you are real good you can see her."

Master Charly, eagerly—"I'd rather see the stork."

* * *

Helen, aged four—"I know who the hero of Manila was. It was Adle'mar Dewey."

"And what is Manila, Helen?"

"It's what you put in cakes."

* * *

Helen's recipe for chicken soup—"First you take the water and ist boil it an' boil it, an' then you put in some salt, an' sugar an' a piece of gum, an' some milk. An' then you have to take it all off an' throw it away 'cause there's a fly in it!"

* * *

"Mama, if I wore long pants like my papa, and rubbed all that soap an' water on my face, an' smoked, would I be a big man?"

"I'm afraid you wouldn't, dear."

Long silence. "Well, mama, if I said 'dam' when I got mad, would I?"

* * *

Mother—"And what did you see in Sunday school, Georgie?"

Georgie—"Oh, they had lots of pretty wreaths on the walls, an' they had *dog* spelled backward every place."

* * *

A FLOWER CONTEST.

Unique entertainments are rare, and the known category of such has been so thoroughly exhausted that one eagerly embraces a new suggestion. Guessing contests are the most diverting of all, and one that will be much enjoyed, although it does make a demand on one's botanical knowledge, is arranged in this wise. Provide each guest with pencil and paper, on which is written, in numbered order, the following list of questions, to be answered to the best of his ability in the space opposite. The correct answers, which will be found in any country garden, are given here:

What was she? (An American Beauty.)
Known as what? (Black-eyed Susan.)
What was his name? (Sweet William.)
What did she give him? (Tulips.)
How did he propose to her? (Astor.)
To whom did she refer him? (Poppy.)
What did he say to him? (Marigold.))
Who married them? (Jack-in-the-Pulpit.)
At what time? (Four o'clock.)
What fastened his coat? (Bachelor Buttons.)
What did the guests throw after them? Lady's Slipper.)
What maid served the wedding feast? (Bouncing Betty.)
What did his rival wear? (Bleeding Hearts.)
With what did she rule him? (Goldenrod.)

Prizes, such as a bunch of roses, or a dainty volume of poems, could be awarded, and light refreshments that included candied rose leaves or violets served.

TALKS TO OUR GIRLS.

And Problems that Interest Them.

By MARION E. TAYLOR.

IT was Bacon who said: "Some books are to be tasted, others to be swallowed, and some few to be chewed and digested." Sensationalism plays as important a part in literature as on the stage, and we have come to look for the same tinsel and calcium light. It is to be deplored that the good old Puritanical novel is in the decadence. Authors aim at plot rather than diction, and attempt all sorts of literary crimes in order to achieve that pinnacle of success and fame which is vulgarly dubbed "a hit." There is too wide a latitude allowed in literature for girls nowadays, because of indifferent parents, and popular novels are considered as much their property as if published for the elevation of youthful standards.

It must be confessed, however, that the popular novel on the whole has escaped the fetid atmosphere of novels of the past decade, and has charmingly interwoven history w fiction in a highly presentable manner.

Nevertheless, too much romance has a pernicious effect on the youthful mind, treating ideas which, in coming before their time, are abortive and foolishly sentimental, and we have the result in the modern gushing boarding-school girl.

There doubtless is a certain epidemic in novels, which most maidens undergo, and the "Duchess" fever attacks its victim about the age of fourteen, reaching its critical period in Molly Bawn or Phyllis, and convalescing by a change of diet in Laura Jean Libbey or Bertha M. Clay.

This is the surreptitious foundation of literature, with the average girl. If she is at school, the midnight oil, as it were, is called upon in her forbidden feast. At home, numerous opportunities are offered, and but few there are that are not taken advantage of.

The name of Jane Austen suggests delightful old-time stories, invested with the fragrance of old-fashioned flowers such as rosemary and lavender. The heroines all wore sprigged dimities and drawn mull bonnets, and villains were then a novelty unknown.

The books by this charming authoress, long since dead, are recommended as being both pure and simple, and they contain a charm of their own, exempt from all worldliness and sordidness as they are, that enchains older readers.

Such books help to keep one free from the "calumny" of the world, and maintain one's ideal on a firmer foundation in clothing it with strong belief and trust. One loses such illusions all too soon as it is, in petty everyday strifes and friction.

The mind is much more retentive in early youth than in early maturity. Books read when young can be remembered, while those pored over in after years are soon forgotten. Therefore, it behooves one to look to the foundation, and read the best at first, in easy stages, and the practice forms the desired habit by cultivating a fondness for the good.

Never will the writer forget Dickens and Thackeray, all of whose books were read before she was fifteen; and the inky Cruishank illustrations with men with ringlets and wasp-like waists, and women with hoops that prevented any approach! Becky Sharp was impossible, and had fat, inky features with blotted eyes, and her various feminine hypocrisies were laid bare only in a conspicuous absence of the defects. The evil faces of the thieves in Oliver Twist can never be forgotten, and often recur in terror. Cruishank with his inky lines was adorable, and he has given us impersonations of our beloved Dickens and Thackery that will always live.

These books of our standard writers contain no veiled corruption, and are thoroughly enjoyable viewed from whatever standpoint one selects. A simple home course could be prepared, and to foster the girl's interest and stimulate it a book a month could be donated for her own especial library.

Revised editions of Shakespeare are a fitting selection to place first on the list of home reading, and Dickens' "David Copperfield," which is supposed to be the story of his own life, might be made the first novel. Illustrated editions are preferable, mainly as a diversion for the eye, for a close page of text is monotonous at the first glance. "Vanity Fair," by Thackeray, is advised, and lighter veins, such as Louisa Alcott's books, may be interspersed as a pleasing change.

Nature never intended our bodies to be supported in the kangaroo fashion that is observed on the streets. The tips of the toes are too delicate and frail to stand the weight of flesh and bone, and for that purpose each human being was provided with broad soles in the foot, as a basis for each limb. Delsarte and physical culture, with other "isms," is making an attempt to prove Nature wrong in her mechanism, but there are still a few of the old school that walk as hygiene and not style dictates.

Since little feet have gone out of fashion, and sensible looking models been substituted in their place; minds as well as bodies are going in for common-sense theories and practices, and it is a signal fact that whereas the boarding-school girl of yesterday had an appetite for sweets and such indigestibles as olives, tarts and cheeses, she of today chooses instead a good substantial collection of devilled meats, wholesome bread, butter and viands of this order. This shows the influence of common sense and a tendency to escape from the foolish tyranny of false customs, pampered appetites and languishing, sickly types that formerly existed.

Indoor amusements are unfortunately limited, but one can make invasions on former favorites, and indulge in those games in which learning and entertainment are combined. For this purpose there is nothing more commendable than "quotations," in which the successful guesser of the most authors of the quotations wins the game, or receives a prize.

NOTE —Questions of interest to girls will be answered on this page but inquirers must give name and addresses. If stamps or addressed envelopes are enclosed questions will be answered by mail

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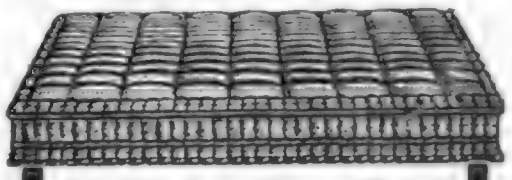

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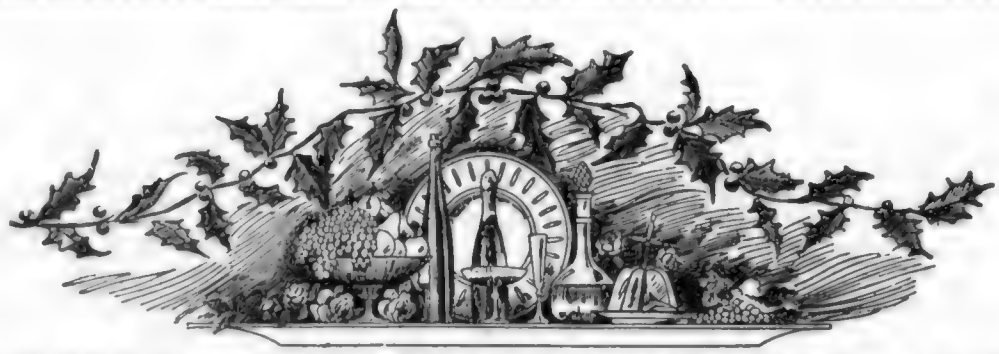

USEFUL AND TIMELY RECIPES AND SUGGESTIONS.

Edited by LIA RAND, author of the "Philosophy of Cooking," etc.

THE THANKSGIVING DINNER.

Thanksgiving Dinner Menu

Oyster Cocktail
Finger Rolls
Gumbo Soup
Olives — Salted Almonds — Celery
Salmon Cutlets, Tartare Sauce
Small boiled Potatoes
Crown of Lamb
French Peas — Brussels Sprouts — Carrots
Cauliflower Roses
Lemon Sherbet
Roast Turkey, Sausage Dressing
Sweet Potato Croquettes
Lettuce Salad, Mayonnaise Dressing
Crackers — Cheese
Grape Tart, à la Pictorial Review
Glacé Meringue
Candy — Petits Fours — Nuts and Raisins
Coffee

ANOTHER year has passed and Thanksgiving Day is before the door. On that day we all unite in giving thanks to our good, kind Lord for all the blessings that have been showered upon us during the past year, and to exhort Him to extend the same favors for the coming one. Since time immemorial the Church Feast has been followed by festivities which invariably began with a good collation. Therefore we must prepare a suitable feast for young and old—one that will linger in their minds until the next reunion of a like kind. Who is it that does not love the little ones, with their sunny faces, depicting every passing emotion of joy and happiness! How they show their appreciation of something good to eat and how they laugh and grow merry over "goodies." Knowing this why should we not spend a little thought, time and money to bring forth their dimples?

Oyster Cocktail.

Put six small oysters in a cocktail glass; add one teaspoonful each of tomato catsup, lemon juice, Worcestershire sauce and shaved ice, a pinch of salt, two dashes of tabasco sauce. One teaspoonful grated horseradish may be added if liked. Put a small piece of white celery on top of each glass and serve.

Finger Rolls.

Melt two ounces of butter in one pint of hot milk; when lukewarm, add one yeast cake dissolved in one cup of warm water and one teaspoonful of salt. Then stir in enough flour to make a dough. Knead well and put in a bowl, cover and set it in a warm place for three hours. Then turn this dough out on a board, cut it in small bits, form into a roll as long as a finger, and place them in rows on a greased pan. Cover and set aside again for an hour. Beat the white of one egg with two tablespoonfuls of water, brush each finger roll with it, and bake in a quick oven for fifteen minutes.

Okra or Gumbo Soup.

Put in a pot two pounds of beef, cut up in small pieces; one quart of Okra, sliced thin, and a quart of cold water. When it begins to boil, skim and let it boil for one hour. Skin and slice one quart of ripe tomatoes and add them to the boiling soup with two quarts and a pint of hot water. Allow this to boil for an hour, skimming all the while with a silver spoon. When all ingredients are soft, put in three tablespoonfuls of butter, dredge some flour into the soup and salt and pepper to taste. Toast some very thinly cut slices of bread from a milk roll, place them in the soup tureen and pour the hot soup over them.

Salmon Cutlets, Tartare Sauce.

Remove the skin and bone from some slices of salmon one-half inch thick; trim them into shape; sprinkle on pepper, salt and flour and dip them into beaten egg mixed with a little chopped parsley. Then bread crumb them. Fry in a frying basket plunged into boiling lard a nice light brown color. Arrange them round a hot dish and pour Tartare sauce in the center.

Tartare Sauce.

Mix one tablespoonful of nice vinegar, one teaspoonful of lemon juice, one tablespoonful of Worcestershire sauce and one saltspoon of salt in a small bowl and heat over hot water. Brown one-quarter pound of butter in a small frying pan, and when the other mixture is hot, strain the hot butter into it and serve very hot. To this serve scooped out small potatoes boiled and dressed with fried parsley.

Crown of Lamb.

Season a nice crown of lamb with salt and pepper, remove the lean meat from the trimmings which were cut off and chop all very fine. Soak two ounces of stale bread in cold water, press all the water out of it through a towel. Cook one tablespoonful of chopped onion in one tablespoonful of butter for three minutes without browning, add the bread and stir till well heated through. Remove from the fire, add the meat and season with a half teaspoonful each of salt and thyme, a dash of pepper and one egg. Mix well and put this dressing in the center of the crown; pour over all two ounces of melted butter and place it in a medium hot oven. Roast for fifteen minutes, then pour one large cupful of boiling water into the pan; lay a double-folded buttered paper on top of the crown to protect the ribs from burning; baste frequently, and roast till done. Be careful to replace the paper each time. It will require one hour to two hours to cook thoroughly. Stew at the same time three or four kinds of green vegetables, like peas, Brussels sprouts, carrots, cauliflower roses. Shortly before serving lay the crown on a hot dish; remove the fat from the gravy. Mix one tablespoonful of flour with half cupful of cold water; add it to the gravy, stir and cook a few minutes; add sufficient stock to make one pint of sauce; cook five minutes and strain through a fine sieve. Garnish the meat with the cooked vegetables and put a cranberry on each rib bone. Serve the sauce in a sauceboat with the meat.

Lemon Sherbet Served in Glasses.

Rub nine lemons on one quart of cut sugar; squeeze the lemons on the sugar and add two quarts of cold water. When the sugar is all melted beat two whole eggs until stiff; mix all together. Freeze, serve in glasses, putting a cherry or a preserved chestnut on top of each sherbet.

Roast Turkey Filled with Sausages, Cranberry Sauce.

After the turkey is well cleaned separate the sausages and stuff them in the turkey; sew up and put it in the pan, breast downward. Dredge it with flour; put a generous piece of butter on the top and pour a cupful of hot water in the pan. Baste often and see to it that the oven is hot, so that it may roast briskly. Stew the cleaned and chopped giblets in just enough water to cover them, and when the turkey is lifted from the pan, add them, with the water in which they were boiled, to the drippings. Thicken this gravy with a spoonful of browned flour; wet with cold water to prevent lumping. Serve either cranberry jelly or sauce with it.

Sweet Potato Croquettes.

Boil six medium-sized sweet potatoes until soft; peel and wash them. Beat two tablespoonfuls of butter to a cream; then beat in two whole eggs, salt and pepper and two tablespoonfuls of thick cream; add to this the mashed potatoes and mix well. Dredge the pastry board with plenty of flour; put the mass on it and bread it well. Roll out long strips; cut them in two-inch pieces; dip in beaten egg; roll in bread crumbs and fry a nice light brown.

Lettuce Salad, Mayonnaise Dressing.

Pick the lettuce, wash it well and dry it thoroughly; serve on individual plates, or in a salad dish. Just before serving pour the dressing over it. The dressing which I am about to describe is a new idea of mine, and my kind readers will find it very nice, economical, quickly made, and it can be kept for weeks. Put in a small bowl the yolks of two eggs, a teaspoonful of sugar, one of mustard; salt and pepper to taste. Beat all well together, adding slowly a cup of sweet oil, then two tablespoonfuls of vinegar and two of lemon juice. When all is thoroughly beaten, mix in the well-beaten whites. Set the bowl in a pot of hot water until all is thoroughly heated. If, when cold, it is found to be too thick, thin it by adding a little cream. Serve cheese and crackers with the salad, or nicely-buttered brown bread.

* * *

Appropriate decorations for the table would be yellow and white chrysanthemums, in an oblong, shallow vase, or one of the long-stemmed cut-glass styles. A center-piece of Battenburg over pale yellow silk, with a mirror under the floral piece, is suggested, and fancy plates of yellow and white mints, with olives and flat trays of celery, should remain on the table. If desired, individual chrysanthemums may be placed at each cover, arranged in alternating colors, first yellow then white. Broad bands of ribbon of the same color may cross the table, through the center and sides.

DESCRIPTION OF PLATES.

Patterns of all garments illustrated in PICTORIAL REVIEW may be obtained only from the AMERICAN FASHION COMPANY, 853 Broadway, New York City, at the prices quoted. Mail orders must be accompanied by cash or postal orders. Also kindly state if lining is wanted.

FIGURE ON COVER PAGE.

Ball gown of du Barry pink crêpe de Chine embroidered in La France roses and foliage, inset with filet net appliqués. Bolero fronts embroidered to correspond, corsage chou of pink chiffon, with sleeve decorations to match; garland of ragged pink roses over right shoulder. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

TOILETTES FOR BRIDE AND BRIDESMAID.

(Illustrated on page 4.)

Fig. 17A.—Bridesmaid's toilette of blush-pink silk muslin, with deep yoke laid in folds suggestive of plaits, and outlined by a graceful fichu bertha that is caught in a cascade on the left of the corsage under a floral spray of muslin and silk La France roses. Waist tucked with alternate stripes of Luxeuil lace, and frills complete the elbow sleeves. The skirt is tucked to correspond, with alternating bands of lace, and a circular flounce bearing a similar decoration lengthens it. A bouquet of La France roses tied with wide satin ribbon, and a Gainsborough hat to match, in furry felt and plumes, completes the charming harmony. Pattern, waist, $1.00; skirt, $1.50. Cut to measure, 50 cents extra.

Fig. 18A.—Bridal toilette of alabaster white Sappho satin, with drop-shoulder yoke of shirrings of white chiffon, and extended to form the elbow sleeves that are completed with graceful frills. A bertha outlines the yoke across the front, and novelty banding that is interwoven with pearl orange blossoms heads it. Tucks and Honiton lace bands are alternated in both the waist and skirt, the latter showing an arrangement of fan plaits at the foot to give the required flare, and the long train is lengthened by an accordeon-plaited flounce, corresponding frills being prettily disposed to conceal its joining at the sides. A crush belt of white panne defines the waistline, and artificial orange blossoms are secured with the veil on the coiffure. A shower bouquet of white bride's roses is carried. Pattern, waist, $1.00; skirt, $1.50. Cut to measure, 50 cents extra.

SMART DESIGNS IN SILK.

(Illustrated on page 6.)

Fig. 576.—Shirt blouse of scarlet Habutai silk, in slot-seam style, with strappings of black taffeta, overlaid with fancy banding of black piped in white, with squares of black velvet, and framing white cloth vest ornamented with brass bullet buttons, collar and cuffs to match. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 577.—Shirt blouse of black taffeta tucked diagonally, with unique vest yoke, epaulettes and sleeve decoration of ivory silk stitched in black. Fancy fiber braid decorations. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 578.—Shirt blouse of turquoise taffeta tucked to yoke depth and in drop-shoulder style, below which box-plaits are novelly arranged. Large medallions of white taffeta scrolled in black silk braid; cuffs, collar, and sleeve bandings to match. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 579.—Shirt blouse of emerald green taffeta tucked diagonally to deep yoke depth overlaid with narrow box plaits. Vest of white taffeta, braid and brass button decorations. Bishop sleeves with cuffs ornamented to correspond. Pattern, $1.00. Cut to measure, 50 cents extra.

EVENING AND BALL GOWNS.

(Illustrated on page 8.)

Fig. 7A.—Dinner or ball gown of rose-pink tussore silk, with the decollétage outlined with Venise lace threaded with black chiffon, which is uniquely arranged down the front. Deep pointed frills finish the elbow sleeves, and a wide velvet girdle accentuates the waist-line. The skirt is effectively decorated with Venise beadings, and black chiffon caught in under medallions of silk cord. Double box-plaits give additional fulness at the lower edge. Patterns, waist, $1.00; skirt, $1.50. Cut to measure, 50 cents extra.

Fig. 8A.—Dancing frock of sky-blue silk muslin, with short bolero of pale blue panne headed with Irish appliqué, and embroidered in pearls. A corsage bow of black chiffon, and frills of lace provide the ornamentation. Unique caps give variety to the drooping sleeves in elbow length, and the full skirt is fancified by frills headed with milliner's folds. A hip yoke is simulated with a ruching of the material. A sash of chiffon is supplied. Pattern, waist, $1.00; skirt, $1.50. Cut to measure, 50 cents extra.

Fig. 9A.—Dinner or ball gown of sunset yellow chiffon, with pointed bertha and soft fichu effect of white tulle, with a cabochon of brilliants and topaz. Frills of elbow sleeves correspond, and a crush belt of black panne provides a chic tone. The skirt displays a unique decoration in flounce depth, being caught up in cascades under rosettes of the chiffon to reveal a facing of rich old ivory guipure overlaying sunset satin. Bouquet of Maréchal Niel roses. Pattern, waist, $1.00; skirt, $1.50. Cut to measure, 50 cents extra.

SEASONABLE NOVELTIES IN SLEEVES AND STOCKS.

(Illustrated on page 10.)

Fig. 1.—Stock of white taffeta banded with black satin, and ornamented with rhinestone buttons. Pattern, 50 cents.

Figs. 2 and 6.—Stocks of sky-blue crêpe de Chine, showing different arrangements of the jabot ends. Pattern, 50 cents each.

Figs. 3, 4, 5 and 18.—Stocks of white taffeta and black panne ribbon combined, displaying individual stylish features. Pattern, 50 cents each.

Figs. 7 and 9.—Stocks of white peau de soie, exhibiting novel turnovers and butterfly-bows, decorated in fancy stitches in black. Pattern, 50 cents each.

Figs. 8, 17 and 22.—Stocks of taffeta decorated with fancy stitches, diminutive crochet buttons, and displaying the stylish extended tabs in front. Pattern, 50 cents each.

Fig. 10.—Stock of ivory wash taffeta, supporting tie of plaid silk knotted at the throat in unique bow. Pattern, 50 cents.

Figs. 11, 12 and 15.—Sleeves showing the popular caps, in continuation of drop-shoulder yoke styles, or in "1830" effect. Applications of filet net, in various pleasing devices. Grelots and fancy buttons vary Fig. 11. Pattern, 75 cents each.

Fig. 13.—Du Barry sleeve uniquely tucked en bayadére at the top, with box-plait arranged on the outside. Oddly shaped cuffs. Buttons add an ornamental touch. Pattern, 75 cents.

Fig. 14.—Sleeve showing bandings above the elbow of filet net, with fulness dropping over cuffs of the same material. Pattern, 75 cents.

Fig. 19.—Stock of rose-pink crêpe de Chine, with elaborately embroidered ends of scarf which is knotted in a puff bow. Pattern, 50 cents.

Figs. 20 and 21.—Stocks of black satin, one of which is arranged in folds that meet at the center under fancy buttons, and the other supports an Ascot tie with briar-stitched ends. Pattern, 50 cents each.

Fig. 23.—Stock of Irish lace with bow of white peau de soie having fringed ends inset with insertions. Pattern, 50 cents.

Fig. 24.—Stock of taffeta with unique strappings at the center. Narrow ties completed with pendants. Pattern, 50 cents.

CREATIONS IN VELVET.

(Illustrated on page 12.)

Fig. 42A.—Black velvet gown, with blouse; Eton jacket with circular cape; collars, giving the fashionable broad-shouldered effect. Aiglon collar, jabot of Bruges lace; Du Barry coat sleeves. The skirt is tucked to simulate plaits. Pattern, jacket, $1.50; skirt, $1.50. Cut to measure, 50 cents extra.

Fig. 43A.—Scratched gray velvet gown, with unique drop-shoulder effect, and Irish appliqué and fiber

(Continued on page 45.)

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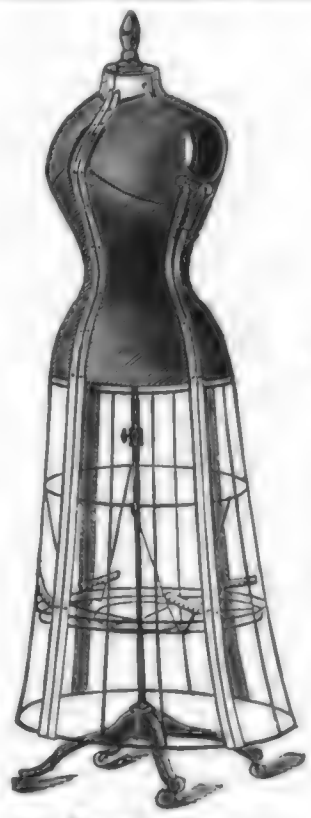

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A MODERN HOME.

(By courtesy of D. S. HOPKINS, Esq., Grand Rapids, Mich., from whom additional information may be obtained on application.)

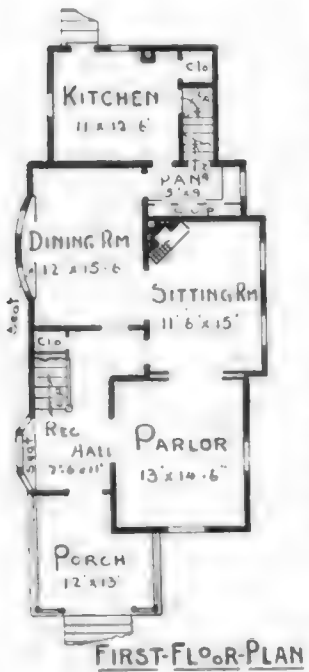
"EACH man's house is his castle." A place wherein to store his numerous household goods, his Lares and Penates is the ambition of man. There must his favorite pictures be hung, his favorite books encompassed in the library; his favorite viands served. We call it home, this place of privacy, freedom, and comfort in which woman is the center figure, and in Payne's mimitable words, there is no place like it, whether it be bounded by four narrow walls, and limited to one room, or if it be a palace. For the indefinable peace and calm, the privilege of rest, the solace of tender ministration, make it, after all.

The design here shown is a modern frame two-story cottage, 27 by 57 feet, and on the exterior is a most attractive looking structure, offering pleasing variations to the eye. There is a full, stoned-up cellar, and hot air pipes furnish heating capacity. The plumbing is of the most modern construction, constituting all recent improvements and sanitary throughout.

A hardwood finish is given the reception hall, parlor, sitting room and dining room, the other completions being in pine or soft wood. A shingle roof, and shingled gables are adopted, and if the cost of the house, $2,200, is wished reduced, the kitchen may be omitted, substituting the dining-room in its place, thus lowering the total expenditure about $300. The four chambers and bathroom would still be retained on the second floor.

To the busy housewife who fully appreciates a well-ventilated kitchen, the easy access to the cellar, and neat, finely appointed pantry, are commendable features. Enclosed cupboards with doors, flour bin, and drawers and shelf with window, are items that lessen labor in the domestic routine, and separating the kitchen and dining-room as the pantry does, it removes the odors of cooking and heat.

The dining-room is especially pleasant, having a bay window with seats, and is adapted to accommodate a handsome buffet, and china chest. Properly furnished in rich tapestry colors, in which the restful blue Delft shades are blended, and with the oak floor partially covered with a rich blue rug, it would be a charming retreat to pay devotions to that good old philosopher, Epicurus, in a true feast of soul and flow of reason. A few choice pieces of cut glass, good china, or silver should be placed on the buffet, and if there is not a serving-table for that purpose, the caraffe and water glasses may be set there as well.



FIRST-FLOOR-PLAN

With a finish of oak, furniture of the same wood seems imperative, and if there is a choice allowed in the shaping of the table, select one that is perfectly round. A Battenberg center piece, or silver fernstand is a pretty adornment for it when not in use.

The chairs may be cushioned in leather or not, as fancy dictates, and the pictures should represent appropriate subjects. Braces of birds, and pastural scenes are advised, and tapestries that afford a pleasing diversity and charm may be purchased at inexpensive figures. There is always an empty place for the disposal of old china, no matter of what pattern or age. A cornice above the door is artistic, and would be an attractive place for a jug of "old blue," or one of the willow-ware platters.

A narrow shelf may run around the room, at the depth of about forty-four inches, and completed with brass hooks, on which are hung steins, beer mugs, and pottery of similar shaping. A row of platters may be placed on the shelf, keeping in view the fact that a better effect is obtained with a few, rather than many, for

HOUSE COSTING $2,200.

quality, not quantity, holds here as in other schemes of furnishing.

The sitting-room, with its cheery fireside, suggests comfort and rest, and invites the family to enjoy the full meaning of the old English motto: North, South, East, or West, hame's best.

A cosy corner stocked temptingly with gay colored cushions is almost indispensable, and if the piano cannot be placed in the hall, there is no better location for it than in this room, away from the necessary formality of the parlor, which should be kept separate for all else but intimate friends.

From the dining-room, one can enter either the sitting-room, or the reception hall, the latter being an alluring spot in which to enjoy a tête-à-tête, or to leisurely scan a new book. A closet in which parcels may be stored away, or wraps and hats hung, is a convenience here made use of, and the oak stairs leading to the second floor are easy of ascent.

The chambers are provided with ample closets, and have proper facilities for heating. The arrangement of the bed and other heavy objects of furniture have been planned for, and all housewives will duly appreciate this consideration.

None but the simplest treatment should be utilized for these sleeping rooms. Heavy rugs and draperies are not only inappropriate, but obnoxious with their dust-catching propensities. Such charming muslins for curtains and bed decorations are now available, that one has only to carry out her individual taste in the matter. When possible, it is a pretty idea to adhere to one distinctive color in each chamber, one of which could embody the violet, in a wall paper of white ground, scattered over generously with drooping bouquets of the dainty flower. White Swiss curtains, looped back with violet ribbons, a bed-spread of violet-strewn dimity, and dresser accompaniments to match, breathe an indefinable charm that is not contained in stiff set patterns and silk hangings.

As a foil, a red room would be handsome, with scarlet poppies replacing the violet; or garlands of bursting pink roses on a delicate blue and white ground would afford a truly midsummer suggestion.

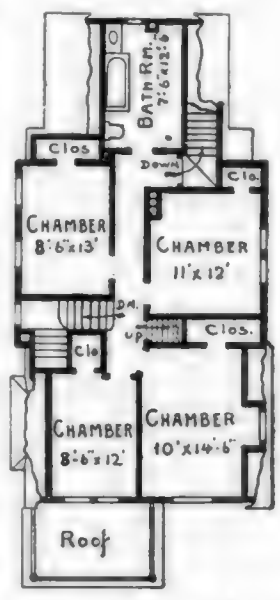
If there are children in the family, one room should be devoted exclusively to their needs and requirements, and if there is nothing else available, utilize the attic. Toys may be confined to its boundaries, and a "picture-paper" used on the walls. A more detailed description of its furnishing was given in the November number of the PICTORIAL REVIEW under the department of "In Motherland."

Have loose cretonne covers for the furniture of different patterns, which give more interest to a room provided the different colorings do not clash with the general scheme. The wall paper being of a floral design, the cretonnes should be flowered also, in good bold patterns, emphasizing the violet, scarlet, or pink of the room. Here and there one might introduce a white or gilt chair.

Another charming idea could be expressed in walls of deep cream, with the space and ceiling tinted pale-green above the picture rail. All the paint work should be cream color. On the floor one of the new squares in green would be artistic, and the floor should be stained oak around the edges. For furniture, a toilet table or dresser of oak or white painted pine, a bed of white enamel and brass, a table of the same wood as the dresser, and chairs to correspond.

If a window recess were available, a rough deal bench could be fitted in and upholstered in cretonne, while a valance could hang to the floor, thus completing an attractive corner. If the window is small, the curtains should be hung on "wing" rods, which can be turned back flat against the wall at each side of the window during the day, and at night can fold quite over the window, excluding the draught, and emphasizing the aspect of comfort and coziness.

A room that is used for general lounging purposes is susceptible of charming treatment, and if utility and durability are important considerations, select such enduring shades as rich Venetian red, mixed greens, or brown. This latter color accords well with old pink walls, and gold in the furniture, relieved with brown. A brown rug or square of Wilton would be a wise choice for the floor, in a warm tone, not too red nor too heavy. It would "bring together" the pink of the walls, and furniture colors.



SECOND-FLOOR-PLAN

DESCRIPTION OF PLATES.

(Continued from page 43.)

braid for decoration. Postilion back, belt of panne completed with an Oriental buckle. Fulness of the gored skirt arranged in a double box-plait at the back. Pattern, jacket, $1.50; skirt, $1.50. Cut to measure, 50 cents extra.

Fig. 44A.—Costume of hunter's green velvet, tucked to simulate plaits. Shawl collar overlaid with Irish lace, which is applied in facings down the front. Peplums headed by a crush belt of black panne, and mandolin sleeves that droop over cuffs of lace complete the jacket. Skirt is tucked all around. Pattern, jacket, $1.50; skirt, $1.50. Cut to measure, 50 cents extra.

HANDSOME TAILOR GOWNS.

(Illustrated on page 14.)

Fig. 602.—Gown of wood brown zibeline in slot seam style, with peplum lengthening the jacket. A vest of coronation red broadcloth relieves the somber tone, and decoration is supplied in fancy ornaments and braid. Pattern, jacket, $1.50; skirt, $1.50. Cut to measure, 50 cents extra.

Fig. 603.—Gown of navy blue cheviot, with a slot seam blouse jacket finished in military style in front with loops and frogs. The fancy strap collar accords with the cuffs, and detached bands and ornaments decorate the skirt and sleeves. Pattern, jacket, $1.50; skirt, $1.50. Cut to measure, 50 cents extra.

Fig. 604.—Gown of réséda green homespun, with the jacket displaying slot seams and a straight vest that matches the collar. Strappings extend upward toward the bust, being crossed by a narrow belt. Strappings and ornaments distinguish the skirt, which is stitched to flounce depth. The sleeves, in slot seam effect, exhibit strappings above the flaring cuffs. Pattern, jacket, $1.50; skirt, $1.50. Cut to measure, 50 cents extra.

NOVELTIES IN STREET ATTIRE.

(Illustrated on page 16.)

Fig. 37A.—Street costume of cedar brown zibeline, with short coat distinguished by a shaped collar of astrakhan, overlaid with Arabe lace. Fancy decorations of velvet ribbon, under-vest of white broadcloth with silk braid and brass buttons for decorations. Belt of stitched panne, cuffs of astrakhan. Skirt banded effectively with velvet ribbon. Pattern, waist, $1.50; skirt, $1.50. Cut to measure, 50 cents extra.

Fig. 40A.—Costume of hyacinth-blue satin-faced cloth, with drop-shoulder cape collar and odd revers bordered with Russian embroidery. Fanciful sleeves, buttoned on the outside. Skirt fancified with strappings in various widths. Pattern, waist, $1.50; skirt, $1.50. Cut to measure, 50 cents extra.

Fig. 41A.—Costume of invisible blue, green and black plaid combined with plain blue broadcloth and fiber braid. Rolling collar, revers and cuffs of embossed panne velvet and the jacket adheres to the box outline, suggestive of the popular "coffee coat." Seams of skirt outlined with braid fancifully arranged at the lower edge. Pattern, jacket-waist, $1.50; skirt, $1.50. Cut to measure, 50 cents extra.

IMPORTED NOVELTIES IN WAISTS.

(Illustrated on page 18.)

Fig. 13A.—Waist of alabaster white taffeta, with pipings and stitchings of réséda green silk, with stock supporting pointed turnovers, and a fanciful tie arranged at the front. Bishop sleeves droop over deep cuffs decorated to match. Unique net introducing black panne. Pattern, $1.50. Cut to measure, 50 cents extra.

Fig. 14A.—Waist of white glacé taffeta, with elaborate decorations of appliqué on fancy sailor collar extending over the tops of the sleeves, which display elaborate trimming of novelty blue and white silk braid, diminutive buttons, and appliqués. Waist is in plaited effect, adorned with braid and buttons, and the salient feature is a royal blue Sappho satin neck scarf with fringes of white chenille. Turnovers of cuffs to match, and stitched belt crossed at the back in oddly-shaped postilions. Pattern, $1.50. Cut to measure, 50 cents extra.

Fig. 15A.—Waist of ivory white taffeta, with front laid in alternate tuck clusters and stripes of open-work fiber braid, in drop-shoulder style. Fanciful decorations of braid, varied with medallions of chiffon. Back in tucked effect. Narrow belt of silk. Pattern, $1.50. Cut to measure, 50 cents extra.

Fig. 16A.—Waist of alabaster white taffeta, exquisitely decorated with black and white fiber braid, in yoke effect, below which wide plaits are laid in Gibson style, giving the fashionable broad-shouldered effect. Trimmings of the braid characterize the waist both at the back to deeper yoke depth, the sleeves, and also the front, where a soft vest of white chiffon is introduced. The fanciful stock is completed with a jabot or barbe of lace ornamented with grêlots. Pattern, $1.50. Cut to measure, 50 cents extra.

RECEPTION GOWNS.

(Illustrated on page 20.)

Fig. 10A.—Dinner gown of black dotted Chantilly net with bolero of black panne, elaborated with fancy galon and grêlots; cuffs to match. The skirt is in the fashionable "triple skirt" style, with Vandycks of Bruges lace in scalloped outline bordering the edges. Pattern, waist, $1.50; skirt, $1.50. Cut to measure, 50 cents extra.

Fig. 11A.—Dinner gown of du Barry pink crêpe de Chine with elaborate bolero of embroidered panne, trimmed in appliqué bands; jabot effect of pink Liberty silk held in place under medallions. Elbow sleeves completed with frills and medallions. Handsome decoration of the embroidered panne, medallions and appliqué bands give style to the long, clinging skirt. Pattern, waist, $1.50; skirt, $1.50. Cut to measure, 50 cents extra.

Fig. 12A.—Gown of black filet net lined with white Swiss taffeta. Waist elaborated with bandings of Escurial lace outlined with peau de soie, and fancy ornaments with pendants. Sleeves are banded at the top, and droop over conventional cuffs. Skirt trimmed to accord. Pattern, waist, $1.50; skirt, $1.50. Cut to measure, 50 cents extra.

FASHIONABLE SKIRTS.

(Illustrated on page 22.)

Fig. 240.—Skirt of ivory broadcloth lengthened by flat circular flounces, and having gores extended to form long tabs. Stitching of heavy white silk. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 241.—Skirt of pastel gray satin cloth in graduated slot seam style, with unique circular flounces that terminate under fancy ornaments at the head of each seam. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 242.—Skirt of beige crêpe cloth in slot seam style, with hip yoke terminating at the sides. Foot decoration of narrow velvet ribbon. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 243.—Skirt of hyacinth blue cloth distinguished with slot seams, and strapped at the top to hip yoke depth. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 244.—Skirt of putty colored broadcloth, with narrow hip paniers and sides lengthened by narrow flounces. Front gore in panel effect, and seams outlined with strappings. Waist of cherry colored taffeta, described as Fig. 577, on page 43. Pattern, skirt, $1.00; waist, $1.00. Cut to measure, 50 cents extra each.

FOR ELDERLY LADIES.

(Illustrated on page 24.)

Fig. 45A.—Reception gown of black crêpe de Chine, with yoke of black Escurial lace, and deep bertha lengthened with Bruges lace; fancy box-plait at the center decorated with art nouveau buttons. Du Barry sleeves; skirt tucked to simulate plaits. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra.

Fig. 46A.—Gown of heliotrope Sappho satin, with Puritan yoke elaborated with black chenille; collar of white Luxeuil lace. Waist plaited, with fancy ornaments and pendants. Stylish sleeves show puffs of old ivory silk muslin at the wrists. Novel belt, with pendants, and skirt is of fanciful shaping. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra.

Fig. 47A.—Gown of black tussore silk, with drop-shoulder yoke of black Bruges lace and fichu arrangement of black panne silk. Plaited elbow sleeves lengthened by frills of lace headed with panne ribbon. Skirt is shirred to hip yoke depth, and further embellished with ribbon and

(Continued on page 47.)

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PRETTY PETTICOATS.

SINCE all smart skirts are fashionably distended at the lower edge and are shaped to extend over the floor, thus making it imperative that in walking they should be held up, chic petticoats are called into demand, and in these extravagance and elaboration are potent factors.

Red, varying from the gorgeous dahlia shades, including American Beauty and raspberry pink, is the color par excellence, foiled admirably with green, in deep Hibernian and soft leaf green tints.

Black and white designs command a goodly share of attention, because of their durable, restful coloring, and it is a fad at present to insert flounces with black lace insertions, medallions, and other inconsistent but lovely motifs.

Trimmings are varied and extensive in choice, and seem to be founded on whimsical notions rather than definite lines. It is perhaps this unconventional form of decoration that compels admiration, for a petticoat of du Barry pink chené silk freely elaborated with black lace would have been regarded with anything but delight a season or two ago when bizarre effects were the exception and not the rule.

There are some ravishing brocades in satin for these articles of apparel, and much too pretty to be concealed by outer skirts. However, the fashion of lining transparent fabrics, such as net, lace, chiffon and silk muslin, with these beautiful floral patterns gives opportunity for their abundant use, and surely there is nothing more charming than the rich pink petals of a rose revealed through the shimmering sheer folds.

An accordeon-plaited flounce lengthens one petticoat, and a fanciful idea is expressed in black velvet disks scattered over the surface. A pinked ruffle banded with black velvet ribbon completes it.

Vandycks, outlined with narrow pinked flounces, give style and expression to a petticoat in apple-green glacé, and black velvet ribbon with a fancy scroll design forms the main embellishment.

Insets of black lace in medallion outline are a feature of a robin's-egg blue creation in Swiss taffeta and ruches of the silk give the desired fluffy appearance.

A petticoat of American beauty taffeta is elaborated with tucks, and black and white cording headed by stitching.

White silk cord run through white silk rings ornaments a petticoat of peach-pink glacé, which is further decorated with tucks in criss-cross pattern, banded by the cord. Lace insertion adds to the result, and overlapping flounces button-holed in silk fancify the lower edge.

* * *

WHAT DO WOMEN MARRY FOR?

Some women marry because they have not the moral courage to remain single.

Some women marry because they want a home of their own.

Some women marry because they want to put "Mrs." on their visiting cards.

Some women marry because they want a little more money in their purses, and a little larger credit at the shops.

Some women marry because their mother wants them to.

Some women marry because a man has asked them to, and they dislike saying no.

Some women marry for money—money, and nothing else. These women get the money and with it greater responsibilities than they ever dreamt of.

Some women marry because they love the man, because they want to be his wife, his friend, and his helpmate; because they want to make him feel that there is one woman in the world whom he can love and cherish, and from whom he will receive love and consideration in return; because they want him to feel that if sorrow comes he has a sympathizing, loving friend close beside him, and that in the day of joy there is one who can give him smile for smile. These are the women worth marrying. The others are of little worth and never would be missed if they suddenly dropped out of the matrimonial world.

* * *

DELICIOUS DRINKS.

A Mild Claret Cup.—This cup is excellent for afternoon or tennis parties, where a refreshing, but not intoxicating, beverage is required. To each bottle of claret add one of lemonade and one of soda water, a few slices of cucumber, a spray of borage, sifted sugar to taste, a tablespoonful of brandy, and a liquor glass of maraschino. Add a good lump of ice. If a better cup is required, add one or two bottles of claret, a tumblerful of sherry, a wineglass full of brandy, a little borage, sugar, and maraschino, a bottle of dry champagne, and plenty of shaven ice. Another good recipe is to follow that given for the first one, only adding to the bottle of claret one of soda water, leaving out the lemonade, but replacing it with a slice or two of lemon.

* * *

Cider Cup.—This is much appreciated as a rule, and now that the faculty recommend cider as a wholesome beverage for gouty and rheumatic persons, it is becoming more popular even than champagne or Moselle cup. To a bottle of sparkling cider add a slice of pineapple or a sprig of borage, sugar to taste, and a bottle of soda water. Ice well. Or, to a large bottle of cider add two of soda water, a tablespoonful each of sherry and brandy, the juice of a lemon, a slice of pineapple, sugar to taste, and, of course, shaven ice.

* * *

Trilby to be Served in Glasses.—Mix together the juice of two oranges, of one lemon, one and a half cupfuls of raspberry syrup, and one quart of milk. Freeze. In the meantime whip half a pint of cream, flavor it with vanilla and sweeten it. When it comes time to serve, fill the glasses with the frozen milk, put a tablespoonful of the whipped cream on top and sprinkle some grated chocolate on top of the cream.

* * *

Punch a la Symposium.—Slice a pineapple very thin, also three bananas, add the juice of an orange and let this draw several hours with two bottles of Rhine wine. Then strain and add one bottle of port wine, one bottle of Madeira, one-quarter bottle of Cognac brandy, three ounces Benedictine, one bottle of cherries in maraschino, one bottle of claret, two bottles of champagne. Sweeten to taste.

* * *

Waldmeister Punch.—This punch is comparatively unknown in our country, although throughout northern Germany it is counted among the favorites. Possibly it will be just as popular here, if the particular herb that is one of its principal components grew in the United States, but as it is the herb in question—Waldmeister—has to be imported from abroad; it can be purchased at all large importing firms. Authorities differ as to the way in which the punch is prepared, that is, as far as the ingredients are concerned, but the two most popular kinds are herewith given:

Steep one-half box of Waldmeister in four bottles of Moselle wine until the wine is sufficiently flavored. Add sufficient sugar to sweeten, boiling the sugar and letting it cool before mixing it with the wine. Then add one or two bottles of champagne and a dash of whisky.

Great care must be exercised in not letting the Waldmeister remain too long in the wine, or the taste will be rather stronger than is liked. The chief attraction about this punch is the delicacy of the flavor imparted by the herb.

Another recipe used by some is as follows:

Steep one-half box Waldmeister in two bottles of Moselle wine until sufficient flavor is extracted. Then add sugar to taste, stirring until dissolved; also the juice of an orange. Two bottles of Rhine wine are added to give body to the punch (the Moselle being light), and finally add two bottles of champagne, to give the necessary sparkle. Just before serving, add a cupful of ripe strawberries which are merely ornamental and will not in any way detract from the flavor of the herb.

DESCRIPTION OF PLATES.

(Continued from page 45.)

rosettes. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra.

FOR THE PROMENADE.

(Illustrated on pages 26 and 27.)

Fig. H11.—Tailor gown of cedar brown broadcloth, with closely adjusted jacket, in single-breasted style, and a rolling collar and revers completing the neck. Coat sleeves and gored skirt decorated with braid. Finish of machine stitching. Pattern, $1.50. Cut to measure, 50 cents extra.

Fig. H12.—Tailor gown of London-gray zibeline, with Louis XV coat and inlay of darker velvet on the collar. Skirt is one of the gored varieties. Pattern, $1.50. Cut to measure, 50 cents extra.

Fig. H13.—Long coat of English plaid, in subdued black and gray. Rolling collar and revers finish the neck and turn-back cuffs are an ornament of the bell sleeves; seams outlined with strappings of plain cloth. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. H14.—Pedestrian suit of Oxford cloth, with seams outlined with strappings, and the flare at the lower edge of the skirt increased by an arrangement of inverted box-plaits at the termination of each seam. Fly-closing in the tight-fitting jacket, and the sleeves are of the coat order. Pattern, $1.50. Cut to measure, 50 cents extra.

Fig. H15.—Tailor gown of black, uncut velvet, with blouse jacket having revers faced with white satin, fancified with black silk ornaments. Pattern, waist, $1.00; skirt, $1.00.

Fig. H16.—Street costume, including jacket of dark blue kersey, with revers and a rolling collar, and tapering double-breasted closing. Skirt of blue and green check, in gored style. Pattern, jacket, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. H17.—Street costume, including light tan jacket, with fly-closing and rolling collar inlaid with velvet. Skirt of snowflake cloth in tailor effect. Pattern, jacket, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. H18.—Street costume, with hip-length box coat of putty-colored broadcloth, relieved with dark-brown velvet inlays. Skirt of Scotch plaid, finished with machine stitching. Pattern, coat, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. H19.—Promenade costume in slot seam style, of Danish blue zibeline, with black underlaid in the seams, and jacket with peplum and shoulder collars. Stole collar and fancy ornaments with velvet add to the general effect. Pattern, $1.50. Cut to measure, 50 cents extra.

Fig. H10.—Tailor gown of black zibeline with revers facings of ivory satin bordered with tapestry bands; collar of astrakhan, completed with fancy ornament. Cuffs of bishop sleeves match the collar. The skirt is distinguished by a front gore in panel effect, narrow circular flounces terminating at the sides. Pattern, coat, $1.50; skirt, $1.50. Cut to measure, 50 cents extra each.

VISITING GOWNS IN ZIBELINE.

(Illustrated on page 28.)

Fig. 4A.—Visiting gown of hyacinth-blue zibeline tucked below a plain yoke, with tops of sleeves tucked to correspond. Chancellor collar and revers of white peau de soie, ornamented with Russian embroidery and fancy pendants; postillion back. Skirt tucked at the sides, with deep hip yoke outlined with strappings of the material. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. 5A.—Gown of berry-red zibeline, with bolero waist, shortened to disclose a tucked lower portion. Stylish collar with tab extensions, and scarf of black taffeta knotted over the bust. Skirt tucked at the top to hip-yoke depth, and outlined by strappings; fancy ornaments are added. Sleeves follow the fashionable Du Barry shaping. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. 6A.—Gown of reséda green zibeline, with odd drop-shoulder yoke arranged over the tucked waist. Vandyck cuffs, collar, stole ends and belt are of dark green panne, and fancy ornaments are added. The skirt is tucked to deep hip length at each side of the simulated panel in front. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra.

PICTURESQUE TEA GOWNS.

(Illustrated on page 30.)

Fig. 550.—Tea gown of light lavender veiling, with panel front of silk of the same shade. Square collar of the goods striped with insertion, and extending in revers to waist line. Inner vest and collar of white batiste over lavender. Flowing sleeves are widened by batiste matching vest, and ruffles of silk with rosettes and belt of pansy velvet add finishing touches. Pattern, $1.50. Cut to measure, 50 cents extra.

Fig. 551.—Tea gown of peach-pink cashmere, with novel collars striped with insertion and lengthened by deep lace frills. Full vest of ivory silk muslin; Watteau back and fashionable sleeves frilled at the lower edge. Front in panel style, with circular flounces terminating at sides. American beauty velvet belt ending in long ends and loops. Pattern, $1.50. Cut to measure, 50 cents extra.

Fig. 552.—Tea-gown or house-dress of Nile-green albatross, with waist and skirt striped with pale yellow lace. Frills to match lengthen shallow sailor collar, and flowing sleeves, and skirt is lengthened by graduated circular flounces decorated with black velvet ribbon. Belt arrangement of black velvet ribbon. Pattern, $1.50. Cut to measure, 50 cents extra.

FOR PARTY WEAR.

(Illustrated on page 32.)

Fig. 19A.—Frock of sky-blue cashmere, with tucked yoke vest, prettily outlined with braid heading a bertha of lace. Quaint, short sleeves and accordeon-plaited skirt with hip-yoke and front panel. Pattern, 75 cents. Cut to measure, 25 cents extra.

Fig. 20A.—Frock of old-pink veiling, with pompadour neck outlined with wide beading run with black velvet ribbon, heading a frill bertha. Frills to match, headed by beading, complete the elbow sleeves. Beading ornaments waist and heads the flounce on the full skirt. Rosettes and a crush velvet belt supply an ornamental touch. Pattern, 75 cents. Cut to measure, 25 cents extra.

Fig. 21A.—Frock of cornsilk-yellow silk muslin, with Valenciennes lace decorating the bertha framing the low, rounding neck, and the gathered bertha extending over the tops of the elbow sleeves. Seams of the skirt outlined with the lace, which also fancifies the straight, gathered flounces. Ornamental bow and belt of burnt orange. Pattern, 75 cents. Cut to measure, 25 cents extra.

Fig. 22A.—Frock of sheer white organdy, with shirred yoke effect, and shoulder bretelles. Puffing sleeves, shirred at top, and a sash laced in front and matching the pale-blue ribbon defining the yoke, is adopted. Skirt is ornamented with six straight gathered ruffles, the top one being gathered in frill finish. Pattern, 75 cents. Cut to measure, 25 cents extra.

Fig. 23A.—Frock of accordeon-plaited blush-pink mull, with bertha of Luxeuil lace continued novelly down the waist and skirt. Needlework bands form a pretty decoration, the skirt being also accordeon-plaited. A sash of black panne ribbon gives the necessary contrast. Pattern, 75 cents. Cut to measure, 25 cents extra.

STYLISH FROCKS IN CLOTH.

(Illustrated on page 34.)

Fig. 34A.—Frock of ivory broadcloth stitched in scarlet with revers,

(Continued on page 49.)

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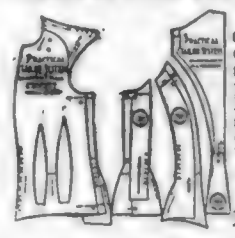

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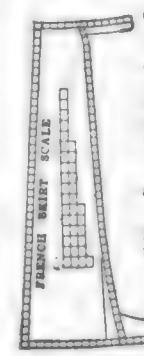

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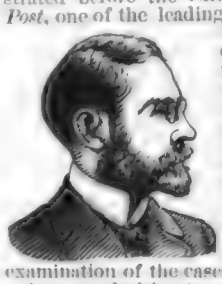

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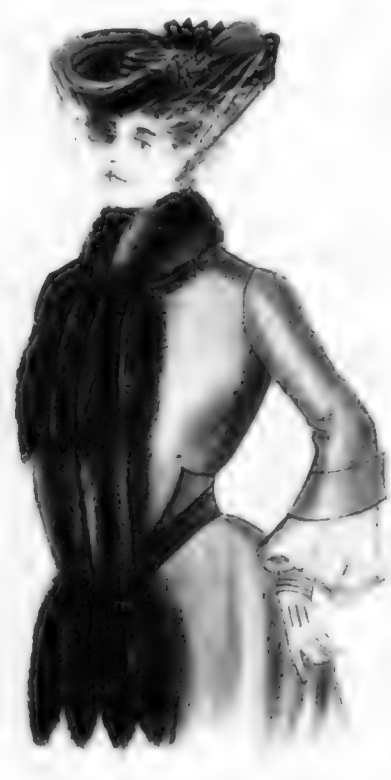

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DESCRIPTION OF PLATES.

(Continued from page 47.)

collar and crush belt of scarlet velvet. Wide collar of cloth completed with strappings, and gilt buttons used for ornament. A novelty in skirts is shown. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. 35A.—Frock of vieux-pink cashmere, with plaited waist and tapering fancy collar framing a chemisette of white cloth. The plaited skirt shows a trimming of black scroll braid on the front panel gore, a similar decoration embellishing the sleeves and collar. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. 36A.—Frock of Indian-red serge, suitable for street wear. Cape collar headed by velvet fancified with embroidery, waist plaited with cord loops arranged at the center. Velvet cuffs, and the gored skirt displays fancy strappings and buttons. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. 37A.—Frock of réséda green cashmere with plaited waist and novel bertha bolero of silk that forms the sleeve caps and is extended to the waist line, the skirt simulating its continuation in the front gore. Bands ornament the skirt. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. 38A.—Frock of Chinese blue challis, with bolero jacket shaped low at the neck to disclose a plaited underwaist of silk. Sleeves plaited at the top, and braid and ornaments provide the decoration. The skirt is widened by the addition of three shallow circular flounces edged with braid. Pattern, $1.00. Cut to measure, 25 cents extra.

SMART SCHOOL FROCKS.

(Illustrated on page 36.)

Fig. 24A.—Frock of Indian red serge with box-plaited waist in bolero effect, and shoulder collar, the main item being a strap collar of black polka-dotted silk banded with white stitched in black. Cuffs to correspond, and the skirt is also box-plaited. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. 25A.—Frock of réséda green cheviot, with deep bands of white cloth embroidered in black outlining the sailor collar, and forming the garniture of the waist and skirt. A belt of white suéde piped with black patent leather defines the large bodied French waist. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. 26A.—Frock of hunter's-green zibeline with tucks stitched to simulate plaits varying the jacket, above which a yoke that is extended in tab ends is introduced. Fancy cord ornaments with black velvet furnish the decoration and the skirt is similarly plaited. Narrow belt of velvet studded with steel. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. 27A.—Frock of royal-blue challis in slot-seam style, with strappings of white silk on the waist, terminating under brass buttons. A deep flounce decorated with strappings emphasizes the flare of the skirt. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. 28A.—Frock of dahlia-red étamine, with yoke laid in bayadére folds, and fancified with bands of white silk stitched in black. Skirt in slot seam style, with strappings outlining each seam, and stitched to flounce depth. Pointed velvet belt. Pattern, $1.00. Cut to measure, 25 cents extra.

WOOLEN FROCKS FOR THE LITTLE ONES.

(Illustrated on page 38.)

Fig. 29A.—Frock of Delft-blue cashmere with deep yoke of scarlet silk, bertha decorated with black braid and cord loops to correspond. The flare at the lower edge of the gored skirt is accentuated by flat circular flounces, uniquely arranged. Narrow belt of black satin. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. 30A.—Frock of nut-brown veiling, with pompadour yoke of primrose-yellow silk banded with black and white Russian embroidery. Fanciful box-plaited bertha in bolero style and half sleeves beneath which bishop sleeves drop over cuffs of the conventional shaping. Box-plaited flounce adds style to the box-plaited skirt. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. 31A.—Frock of berry-red challis, with shoulder or cape collars outlined with black soutache braid, and stylish strap arrangement at the front suggestive of a vest. Fancy ornaments with pendants add tone and finish. Bishop sleeves, and skirt characterized by two circular flounces. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. 32A.—Frock of réséda green satin cloth, in triple-skirt style, buttons simulating a closing at the front. Black velvet ribbon trims the skirt, and also the waist, which displays a broad sailor collar of white taffeta, strapped with bands of the same, and framing a vest of white silk muslin. Belt of velvet. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. 33A.—Frock of coral veiling, with front of waist plaited, and closed at the back with black buttons. Fancy sailor collar with long, tapering ends that extend beneath the belt of black velvet, decorated with black velvet ribbon and cord medallions. Sleeve caps modify the bishop sleeves, and three deep plaits stitched in tuck effect are introduced in the circular skirt. Pattern, $1.00. Cut to measure, 25 cents extra.

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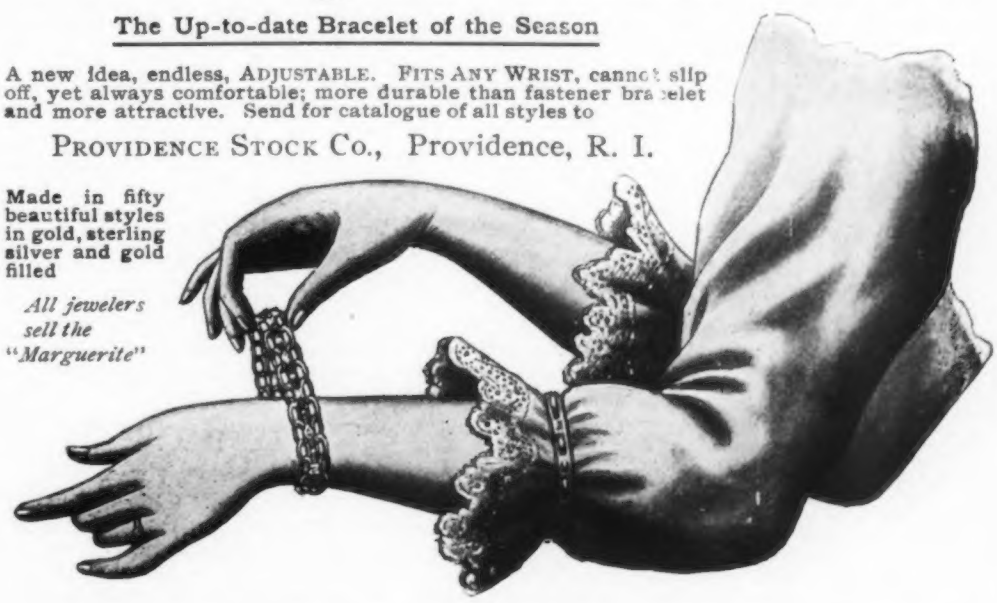

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McDOWELL'S PRACTICAL LESSONS ON DRESSMAKING.

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HOW TO MATCH PLAIDS AND STRIPES.

In a former lesson we showed how the lining was to be basted on the outside and explained how the material was to be cut out. In another lesson we illustrated how the different parts were to be joined together; and in a later lesson we had the sleeve for our subject. We tried in these three lessons to make basting so plain that anyone with a little practice ought to be able to KEEP WRINKLES OUT OF DRESSES.

LESSON ON PLAIDS AND STRIPES.

Fashion, or your taste, must decide whether the stripe in the plaid is to run straight around the body or to be on the bias. We will first take a plaid and have the stripe run around the body and will try to explain how to match the different pieces.

Have a lining correctly cut from measure, one which fits perfectly, for you will find fitting very hard after the outside is on. The shoulder and underarm seams are about the only places you can change without interfering with your plaids or stripes. French linings and those cut by the McDowell Garment Drafting Machine are made ¼ inch longer-waisted than the outside is to be; this extra length of lining is to be fulled on to the outside near the waist line, as you have learned in another lesson. Before cutting the plaid it is necessary to shorten each piece of lining ¼ inch by taking up a little plait at the waist line, so take up ¼ inch in a little plait and pin it in each piece at the waist line. Having our lining shortened we are now ready to cut the plaid. Place the material on the table, single thickness only, right side down.

PLACE THE BACK PIECE of the lining on the material so the sewing line down the centre of the back is on the stripe you have decided to have run down the middle of the back. Have the sewing line of the back at the neck, on the centre of the stripe running up and down. Place the sewing line at the waist ½ inch to the left of the centre of this stripe. In other words, the stripe at the waist line is 1 inch narrower when finished than at the neck, where the stripe is the full width. By moving the lining up or down you can have the stripe you desire at the waist line.

PLACE THE UNDERARM PIECE of the lining in its place alongside of the sidebody, with its edge under that of the sidebody just the width of the seam. See that the seams are right at the armhole and waist, that is, that they are the right height and over-lap just the width of the seam. Pin the underarm piece in this position on the material. Then place a row of pins as before, under the sewing line of the sidebody through the lining and outside. Place the pins so they will show the exact length and shape of the line. Remove the sidebody and cut out the underarm piece. Run a white thread along the row of pins to mark the line in the plaid perfectly. Then baste the lining on to the plaid so this thread is exactly on the sewing line of the side seam of the underarm piece. After this line is basted stretch the material down ¼ inch on the hip seam side at **M**, so the cross stripe will run the same as the waist line in the lining, and baste it smoothly on the lining in this position. In other words the stripe in the plaid is ¼ inch too high on the side joining the front on account of the underarm piece being cut on the bias and would run up if it were not stretched down to suit the waist line. After stretching it down, smooth it out carefully and baste closely to keep wrinkles out. Remember that the lining is to be fulled on to the material near the waist line in each piece.

If we follow these instructions carefully the stripe will match perfectly across the back, as well as up and down on the back, sidebody and underarm pieces. After the underarm piece is properly basted, place it on the material 4 inches to the left of where it is cut out; have the stripe match perfectly both ways. Pin it in this position.

PLACE THE FRONT on the material so the cross stripe will match those of the underarm piece at the armhole and waist line, and have the fold edge down the front on the stripe desired.

To keep a straight line down the front for the fold edge it will be necessary to put a fold or V into the lining at Z when they have a curved front line, as explained in the Instruction Book for the Garment Drafting Machine on page 21. When your lining has a straight front line this will not be necessary. By moving the darts to the right or left a trifle, you can generally get a stripe to run down between them, which looks better than if only one side of the stripe is shown.

DIAGRAM 2

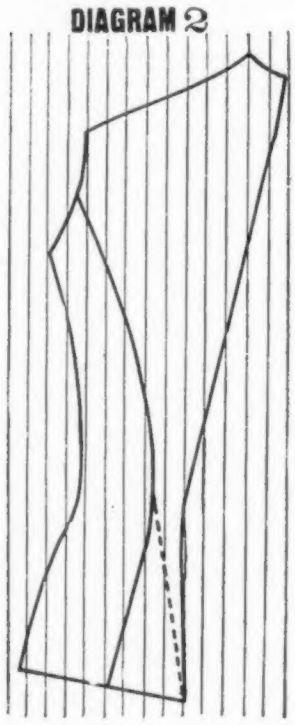


DIAGRAM 1

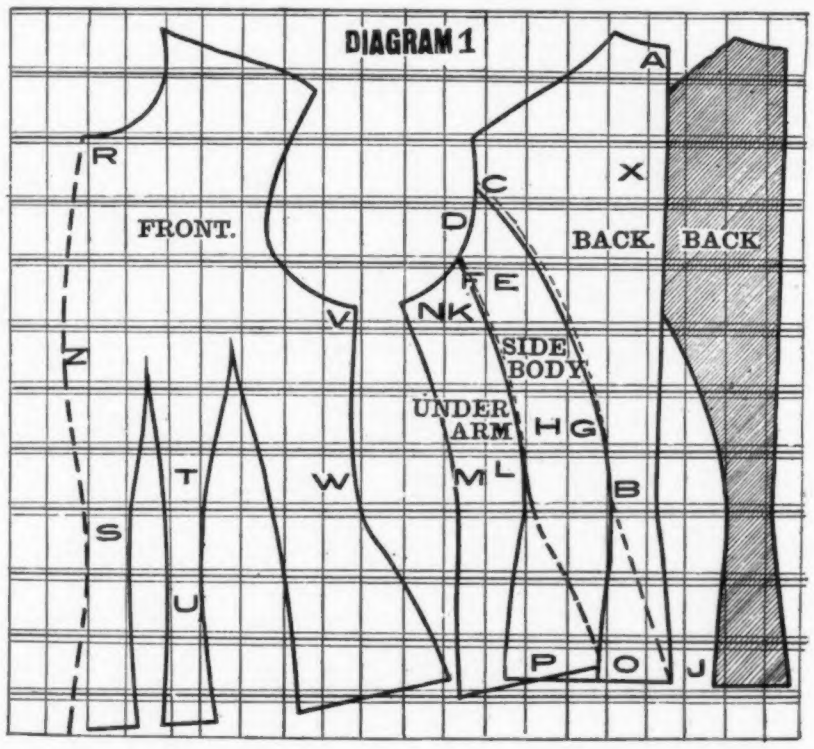
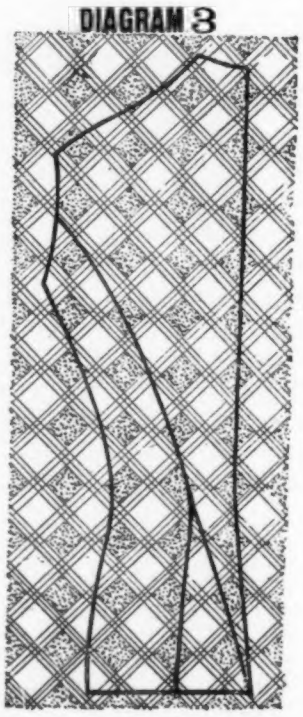


DIAGRAM 3



Having placed the lining of the back properly on the plaid, baste it on the sewing lines. Cut out the back, allowing plenty for seams. Then move the piece just cut out to the left 4 inches on the material, as shown in DIA. **1.** Have the stripe match with those on the material perfectly, both ways. Pin the back in this position on to the material.

PLACE THE SIDEBODY lining in its proper place alongside of the back. Have its curved edge under that of the back lining, just the width of the seam, so that the sewing line of the back curve is exactly over that of the sidebody at the armhole (C over D) and at the waist at **B.** See DIA. **1.** Pin the sidebody to the material in this position. Then place a row of pins 1 inch apart *directly under the sewing line of the curved seam of the back.* Pin through the lining of the sidebody and the material, but do not follow the curved seam of the sidebody, for it is not the same. It curves more at **E** and less at **G.** Be careful to start a pin just at the end of the curved line at the armhole at **C,** and waist at **B.** Have your pins follow the direction of the line so you do not get it crooked.

Remove the back and cut out the sidebody, allowing plenty for seams. Run a white thread along the row of pins in the outside material only. Take stitches ¼ inch long. Be careful to start just at the ends, for the marked line with the thread must be just the length of the pinned line. Take out the pins and baste the lining on to the outside so the white thread in the plaid is on the sewing line of the curved seam of the sidebody exactly. See that it starts right at the armhole at **C** and is right at **B.**

As the curves are not quite the same you will need to be careful to get it right. After you have basted this line, stretch the outside on the lining smoothly and baste it carefully. Remember that the lining is to be fulled a little near the waist line. Having the sidebody lining properly basted on to the outside, place it, lining up, on the material, **4** inches to the left of the place where it was cut out. Have the stripes match those of the material both ways perfectly. Pin in this position.

As the waist line on the front is usually crowded down toward the front line, you can add a little to the appearance here by stretching the material a little from just below the tops of the darts down to the waist line. This will help to make the cross stripe run more like the waist line.

By keeping your darts nearly the same size you will not get the bias effect from the second dart back, and your stripe will run straight around the body. The stripes in the waist will match all except in the darts, shoulder and underarm seams.

You must use care in basting the lining on to the outside, but you can overcome most of the difficulties in matching stripes and plaids by following these instructions.

When you desire the stripe to be on the bias, or V shaped on the back, simply place the lining for the back on the stripe on the bias, as shown in DIA. **2.** Here the light vertical lines show the stripe in the material and the heavy lines show the position to place the sewing line of the lining down the centre of the back on the material. Pin it fast in this position. Baste it. Cut it out. Move it to the left 4 inches. Have the stripes match. Pin it fast. Place the sidebody in its proper position. Pin it fast. Make the same circle on the material for the sidebody that there is on the back, by first pinning the line, then running it with a thread. Then baste it on the sidebody just as you did with the plaid. Make the underarm piece just as you did in the plaid if you wish them to match. If you prefer, lay the underarm piece of the lining on the material so as to form a V where the sidebody and underarm come together. If you desire the front V shape, simply place the lining on the outside to get the effect you desire.

When you wish plaid goods on the bias, simply lay the lining as bias as you do for the stripe. Plaids look well when there is a full bias to match the blocks. See DIA. **3.**

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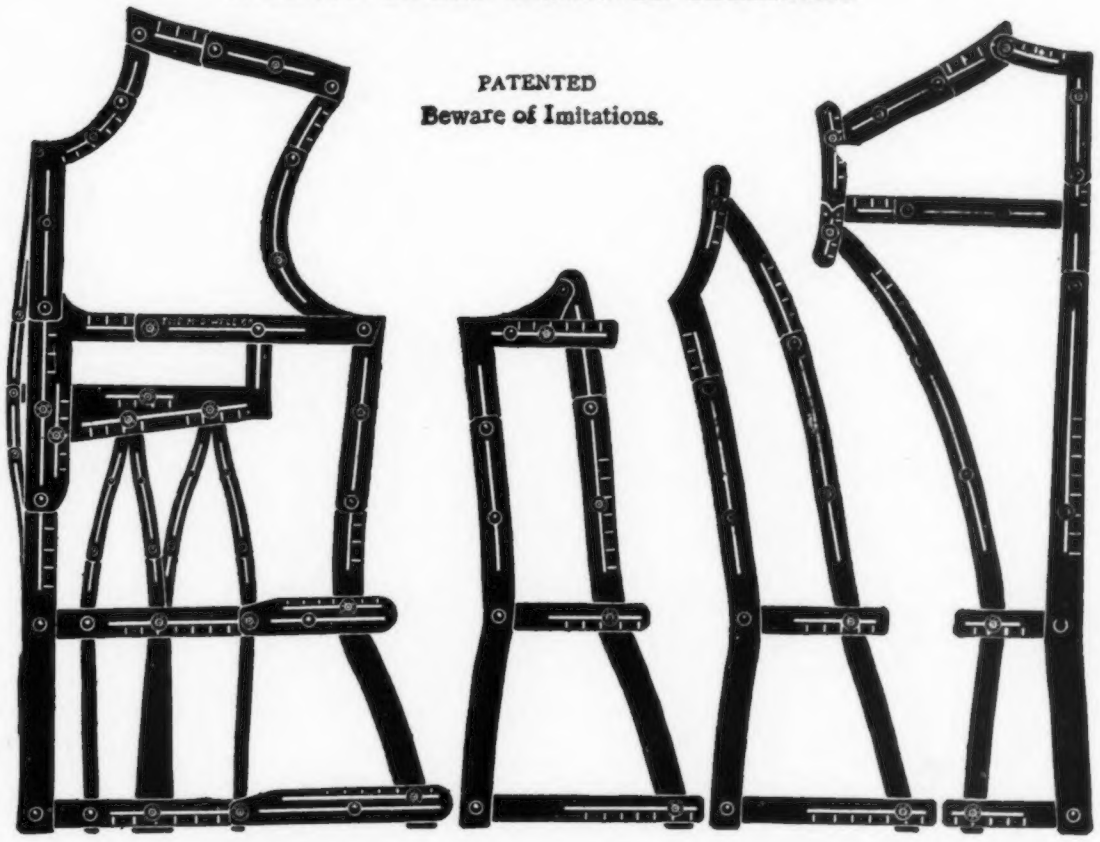

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